

ONE UNIVERSITY
DECEMBER 6 1960

THE DIAPASON

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FLOR PEETERS OPENS SCHLICKER AT ST. OLAF IN BOE MEMORIAL CHAPEL

College at Northfield, Minn. Has One of Builder's Largest—Paul Ensrud and Raymond Boese Co-operate on Design

The new Schlicker organ in the Boe Memorial Chapel, St. Olaf College, Northfield, Minn. was opened with two recitals by Flor Peeters Oct. 9 and 10. The program appears in the recital pages.

The new instrument, one of Schlicker's largest, was designed by Herman Schlicker in co-operation with Paul Ensrud of St. Olaf and Raymond C. Boese.

The main organ is located in the balcony of the chapel and is voiced on low wind pressure. The trompetta real projects horizontally from the front of the case.

The stop disposition is as follows:

GREAT

Gemshorn, 16 ft., 61 pipes
 Principal, 8 ft., 61 pipes
 Gemshorn, 8 ft., 12 pipes
 Holzflöte, 8 ft., 61 pipes
 Octave, 4 ft., 61 pipes
 Spitzflöte, 4 ft., 61 pipes
 Quint, 2½ ft., 61 pipes
 Octave, 2 ft., 61 pipes
 Mixture, 5-7 ranks, 396 pipes
 Scharf, 4 ranks, 244 pipes
 Trumpet, 8 ft., 61 pipes
 Chimes (prepared)
 Trompetta Real, 16 ft., 49 notes
 Trompetta Real, 61 pipes
 Trompetta Real, 49 notes

SWELL

Quintadena, 16 ft., 61 pipes
 Principal, 8 ft., 61 pipes
 Rohrflöte, 8 ft., 61 pipes
 Salicional, 8 ft., 61 pipes
 Celeste, 8 ft., 49 pipes
 Dolce, 8 ft., 61 pipes
 Octave, 4 ft., 61 pipes
 Traversflöte, 4 ft., 61 pipes
 Nasat, 2½ ft., 61 pipes
 Waldflöte, 2 ft., 61 pipes
 Mixture, 4-6 ranks, 330 pipes
 Contra-Fagott, 16 ft., 61 pipes
 Schalmei, 8 ft., 61 pipes
 Clarion, 4 ft., 61 pipes
 Tremolo

POSITIV

Holzgedeckt, 8 ft., 61 pipes
 Quintadena, 8 ft., 61 pipes
 Principal, 4 ft., 61 pipes
 Rohrflöte, 4 ft., 61 pipes
 Octave, 2 ft., 61 pipes
 Nachthorn, 2 ft., 61 pipes
 Larigot, 1½ ft., 61 pipes
 Siffloë, 1 ft., 61 pipes
 Sequialtera, 2 ranks, 98 pipes
 Mixture, 4-5 ranks, 293 pipes
 Zimbel, 3 ranks, 183 pipes
 Ranket, 16 ft., 61 pipes
 Krummhörn, 8 ft., 61 pipes
 Regal, 4 ft., 61 pipes
 Tremolo

PEDAL

Principal, 16 ft., 32 pipes
 Gemshorn, 16 ft.
 Subbass, 16 ft., 32 pipes
 Quintadena, 16 ft.
 Octave, 8 ft., 32 pipes
 Gemshorn, 8 ft.
 Gedeckt, 8 ft., 32 pipes
 Choralbass, 4 ft., 32 pipes
 Gedeckt, 4 ft., 12 pipes
 Holzflöte, 2 ft., 32 pipes
 Rauschpfeife, 3 ranks, 96 pipes
 Mixture, 4 ranks, 128 pipes
 Contra-Fagott, 32 ft., 12 pipes
 Fagott, 16 ft.
 Ranket, 16 ft.
 Trumpet, 8 ft., 32 pipes
 Clarion, 4 ft., 12 pipes
 Cornet, 2 ft., 12 pipes

LARGE NEW SCHLICKER AT ST. OLAF COLLEGE



ANTIPHONAL (prepared)

Rohrflöte, 8 ft., 61 pipes
 Spillflöte, 4 ft., 61 pipes
 Blockflöte, 2 ft., 61 pipes
 Mixture, 2 ranks, 122 pipes

ANTIPHONAL PEDAL (prepared)

Gedecktbass, 16 ft., 32 pipes
 Koppeflöte, 4 ft., 32 pipes

BIGGS WILL PLAY ACADEMY ORGAN, APPEAR IN MOVIE

The current tour of E. Power Biggs has been extended to include a recital on the new Aeolian-Skinner organ at the Academy of Music in Philadelphia scheduled for Dec. 4.

On returning to Massachusetts Mr. Biggs will take part in a documentary movie, currently being made, on concert life and audiences in America. Filming will be done at the Busch-Reisinger Museum in Cambridge in the course of recitals in early December on the new Flentrop organ.

FRANCIS JACKSON NEW HEAD OF BRITISH ORGAN GROUP

The thirty-fifth annual congress of the Incorporated Association of Organists (one of the co-operating bodies in the 1957 ICO in London) was held in Brighton the week of Aug. 22. Sir Thomas Armstrong retired as president and Dr. Francis Jackson succeeded him.

In his presidential address Dr. Jackson advanced a plea for the restoration of tracker action in organs of moderate size, based on a conviction resulting from recent experience with Continental organs.

HOLD FAMED THREE CHOIRS FESTIVAL AT WORCESTER

The famous Three Choirs Festival was held this year at Worcester Cathedral. This September's festival was in charge of Douglas Guest who succeeded David Willcocks in 1957 as organist and master of the choristers at the cathedral. Mr. Guest was also the event's principal choral conductor. Meredith Davies was conductor of the cathedral orchestral concert which included Hindemith's Mathis der Mahler. Sir Arthur Bliss conducted his own Music for Strings.

Works heard for the first time at the Three Choirs Festival included Kodaly's Budavari Te Deum, Frank Martin's In Terra Pax, Petrassi's Magnificat and Janacek's The Eternal Gospel, which latter work received wide praise.

Old standbys included the Brahms Requiem and the Watkins Shaw edition of Handel's Messiah.

MTNA CONVENTION TO HAVE EVENTS IN CHORAL FIELD

The Music Teachers National Association convention at Philadelphia Feb. 26 through March 1 promises a rich program of performances, speakers and discussion groups in seventeen different subject areas. Matter of special interest to our readers include the Central Moravian Choir, Bethlehem, Pa. under the direction of Robert Elmore and Donald McCorkle, the Singing City concert choir directed by Elaine Brown and discussion groups in church music.

Presiding over the meetings will be LaVahn Maesch, MTNA president, Lawrence College, Appleton, Wis.

INNOVATIONS PLANNED AT ST. LOUIS CONCLAVE

CHAPTER'S 50TH BIRTHDAY

Anthem Contest, Commissioned Sonata—Music, Food, Fun on Tap—McManis Lectures, Wright and Watters Are Recitalists

The ever-widening interest organists these days have in the construction of their instruments will receive special attention at this year's midwinter conclave whose home base will be the Statler-Hilton Hotel in St. Louis. Charles W. McManis, who made so many interested friends at the Houston convention, will lecture on organ building; delegates will make a tour of the Wicks factory at Highland, Ill. The host chapter will go all out to entertain the guests at its fiftieth birthday party.

To illustrate the unusual approaches which will feature the meeting, the conclave starts with the banquet, where the principal speaker will be the Guild's only living founder, Clarence Dickinson, AGO (no other man has the right to wear that proud set of letters!). The earlier part of Tuesday will be used for registration and for the unhurried appreciation of a large variety of interesting exhibits.

Food as always will play a big role at St. Louis. Besides the banquet, there will be a luncheon at which conclave will be guests of the Wicks company and a smorgasbord at the home of Stan Kann as guests of the Möller company.

Firsts at the conclave will include Rudi Kremer's performance of the Sonata which the chapter commissioned Vincent Persichetti to write for the occasion, and the meeting of the new national board of examiners which precedes the president's luncheon for deans and regents.

Two guest recitalists, well-known but not suffering from over-exposure, will play: Searle Wright Wednesday and Clarence Watters Thursday.

Elaine Brown's choral workshops have been announced earlier.

Leigh Gerdine will exhibit the new Gaylord music library at Washington University and lecture to the delegates on Wednesday.

Complete program listing and registration information will be found elsewhere in the issue.

WEINRICH HAS BUSY FALL SEASON OF RECITAL DATES

Carl Weinrich opened his fall season Oct. 30 with a recital in the Princeton University Chapel with 1500 in attendance. He played the dedicatory recital Nov. 8 on the new three-manual Reuter organ in the Temple Baptist Church, Hattiesburg, Miss. He also gave a master class attended by organists from Jackson, Mobile, Gulfport and New Orleans. The Texas AGO Chapter sponsored a recital Nov. 15 in the Highland Park Methodist Church, Dallas. Mr. Weinrich appeared Nov. 21 at Juniata College, Huntingdon, Pa.

The Toronto RCCO Centre sponsored him on the new Casavant at All Saints, Kingsway, Anglican Church. He will play Dec. 2 at the First Reformed Church, Ridge, N.J.

Concordia Senior College, Fort Wayne, Ind. will hear him twice in duplicate recitals Jan. 15. He will lecture to the student body there Jan. 16.

Mr. Weinrich will tour to the West Coast in February.

American Guild of Organists

MIDWINTER CONCLAVE

December 27-30

SAINT LOUIS, MISSOURI

**WERBY PIECE OPENS
NEW AEOLIAN-SKINNER**
ST. LUKE'S, SAN FRANCISCO
Bob Whitley, Organist-Chairman,
Plays New Festival on Dedicatory
Recital—Organ Is Financed
by Subscription

The new Aeolian-Skinner organ in St. Luke's Episcopal Church, San Francisco, was dedicated Sept. 25. In his opening program, included in the recital section, Bob Whitley, organist and choirmaster of the church, played Leo Sowerby's new Festival, written especially for the occasion.

The organ was not a memorial but a subscription project supported by donations from members, friends and organizations.

The design is the result of the co-operation of Joseph Whiteford, Lawrence Schoenstein and Mr. Whitley. The stop-list is as follows:

GREAT
Gemshorn, 16 ft., 12 pipes
Prinzipal, 8 ft., 61 pipes
Gedackt Pommer, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Oktav, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Spitzoktav, 2 ft., 61 pipes
Mixtur, 4 - 6 ranks, 27 pipes
Pontifical Trumpet, 8 ft.
Pontifical Trumpet, 4 ft.
Chimes (prepared)

POSITIV
(floating)
Nasal Gedackt, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Terz, 1 1/2 ft., 49 pipes
Nasat, 1 1/2 ft., 49 pipes
Oktav, 1 ft.

SWELL
Flûte Couverte, 16 ft., 68 pipes
Viole de Gambe, 8 ft., 68 pipes
Viole Celeste, 8 ft., 68 pipes
Flûte à Cheminée, 8 ft., 12 pipes
Flûte Conique, 8 ft., 68 pipes
Prestant, 4 ft., 68 pipes
Flûte Courte, 4 ft., 68 pipes
Doublette, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Cymbale, 4 ranks, 244 pipes
Contre Hautbois, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 8 ft., 12 pipes
Voix Humaine, 8 ft., 61 pipes
Chalneau à Cheminée, 4 ft., 68 pipes
Tremblant.

CHOIR
Spitzgeigen, 8 ft., 68 pipes
Zauberflöte, 8 ft., 68 pipes
Klein Erzähler, 8 ft., 124 pipes
Spitzflöte, 4 ft., 68 pipes
Rohrnazat, 2 1/2 ft., 61 pipes
Spillflöte, 2 ft., 61 pipes
Scharf, 3 - 4 ranks, 232 pipes
Krummhörn, 8 ft., 68 pipes
Tremulant
Pontifical Trumpet, 8 ft., 61 pipes
Pontifical Trumpet, 4 ft., 12 pipes

PEDAL
Untersatz, 32 ft., 32 pipes
Kontrabass, 16 ft., 32 pipes
Bordun, 16 ft., 32 pipes
Gemshorn, 16 ft.
Flûte Couverte, 16 ft.
Oktav, 8 ft., 12 pipes
Bordun, 8 ft., 12 pipes
Flûte à Cheminée, 8 ft.
Gemshorn, 8 ft.
Choralbass, 4 ft., 32 pipes
Bordun, 4 ft., 32 pipes
Mixtur, 3 ranks, 96 pipes
Contre Bombarde, 32 ft., 12 pipes
Bombard, 16 ft., 32 pipes
Contre Hautbois, 16 ft.
Trompette, 8 ft., 12 pipes
Krummhörn, 8 ft.
Hautbois, 8 ft.
Clairon, 4 ft., 12 pipes
Chalneau à Cheminée, 4 ft.
Chimes

**MOZART REQUIEM OPENS
RESURRECTION SEASON**

Mozart's Requiem sung Oct. 30 by the choir of the Church of the Resurrection began the choir's fourth season under the direction of David Hewlett, organist and choirmaster. Dr. Samuel Walter, guest organist, and four soloists co-operated. The choir will sing Bach's Cantata 140, the motet Jesus Meine Freude, and the Missa Brevis in G Nov. 30.

THE DIAPASON

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MARIE-CLAIREE ALAIN



MARIE-CLAIREE ALAIN is well known in North America through her recordings for Erato and Discophile Français. Several of these have won the Grand Prix du Disque; the 1960 award was granted for her Erato record of the Bach Trio Sonatas and Chorale Transcriptions.

Her first American recital schedule opens Jan. 16 at Union College Schenectady, N.Y. She will play at Westminster Choir College, Princeton, N.J. Jan. 19 and at St. Mark's Church, Philadelphia, Jan. 22. After Anderson, Ind. Jan. 26, the National Catholic Music Educators will sponsor her Jan. 26 at St. John's Cathedral, Cleveland. The Milwaukee AGO Chapter will hear her Jan. 29 and Chicago Jan. 31.

In February Miss Alain will be heard at St. John's Lutheran Church, Des Moines, Iowa (3), at First Congregational, Minneapolis (5), at the Immaculate Conception Cathedral, Denver (8), for the Fort Worth Chapter (10), and the Dallas Chapter (14). The St. Petersburg, Fla. AGO Chapter will sponsor her Feb. 17 at the Pasadena Community Church and the Charlotte, N.C. Chapter Feb. 24 at the Covenant Presbyterian Church. She will play at St. Mark's Lutheran, Williamsport, Pa. Feb. 27.

She will open March at Kresge Auditorium at MIT, Cambridge, play in Montreal March 3 and 4, in Quebec March 5 and in Toronto March 7. The Peoria AGO Chapter will sponsor her March 12. Her New York recital March 14 will be at the Central Presbyterian Church.

**CHICAGO WOMEN'S GROUP
OPENS ITS 33RD SEASON**

The Chicago Club of Women Organists began its thirty-third season with the annual get-acquainted tea held Oct. 2 at the home of Mrs. A. W. Skooglund. A short program by Virginia Long, Mrs. Gerald Clausing and Mrs. Robert Shoemaker, program chairman and a business meeting with Mrs. Glen Mossman, president, in the chair preceded refreshments.

The club met Nov. 6 at the First Congregational Church, Oak Park, for a short informal lecture recital program by the church's organist-choirmaster Mary Alice Power, who has begun her tenth year at the post. Miss Power played music by L. Couperin, Buxtehude, Bach, Benoit, Doty and John Cook. Afterwards she spoke on Church Music in a Space Age.

MRS. C. L. CHARLES

**BRITTEN WORK FOR BASEL
UNIVERSITY DRAWS QUERY**

In reviewing Benjamin Britten's new Cantata Academica, Carmen Basiliense, written to commemorate the 500th anniversary of the founding of the University of Basel, Switzerland, and performed there July 1, *Musical Opinion* asks "How do our universities celebrate their centennials, etc.?" and answers "Perhaps with moving speeches from cabinet ministers."

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 - * preserving the melodic outlines of Handel's bass and treble parts as well as his harmony
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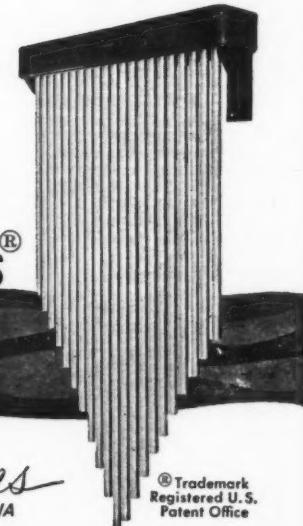
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**CHRISTMAS
AT ST. THOMAS**

DECEMBER 18
Saint Thomas Choir, Soloists and
Orchestra
4:00 p.m.

DECEMBER 24
Carol and Manger Service
4:00 p.m.

Holy Communion
11:15 p.m.

DECEMBER 25
Holy Communion
11:00 a.m.

Service of Nine Lessons and Carols
4:00 p.m.

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*Jean
Langlais*

August 13-25, 1961

MUSIC DEPARTMENT
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Why Organists Attend Organ Recitals

By LLOYD D. LIESE

[Reprinted from *Lutheran Education*]

Organ recitals are attended by those who are curious, by students, by casual listeners, by dilettantes, and by organists. From the music presented each draws the values he seeks.

The curious ones are thrilled by rolls of thunderous sound in contrast to a solo string stop. Casual listeners ponder the day's problems until they are distracted by familiar melodies or jarred by passages rendered entirely too fortissimo for their context. Dilettantes (those who follow art in a trifling way) finger their programs and crane their necks to notice familiar faces or an occasional composer who might happen to be seated among the audience. Organists hear the music as it is played by artists. For this reason they provide the focal point for our attention. They will benefit and grow most through conscientious attendance at well-prepared organ recitals regardless of their ability and/or instrument limitations.

In view of the diversity of attitudes brought to a recital by the audience, one might well ask, "Why does the organist attend organ recitals?"

To Hear a Diversity of Organ Literature

Recitals are, of necessity, in the "performance" or "show" category, and for this reason we find a diversity of material presented. While attending organ recitals, the listening organist hears wide variety of organ literature played within a reasonably short period of time. While this recital music, however expertly composed and interpreted, is usually music entirely unsuitable for the church service, it may serve the organist as a platform from which to observe and evaluate church

music.

The organ recital, likewise, may provide the only opportunity for many interesting longer works to be heard. For example, the longer, major organ compositions of the great Johann Sebastian Bach and others are rarely heard outside the concert hall. Their diversity in construction and their variability of demands on the recitalist's technique and musicianship can be as enlightening to one who is primarily a church organist as is the recitalist's demonstration of an ability to make the best use of the instrument at hand.

To Motivate an Examination of One's Own Library of Organ Music

Hearing organ recital music may induce the listener-organist to examine and augment his own repertoire of organ music. He may become interested in mastering previously ignored organ works or he may be stimulated enough to buy a composition. Certainly an alert organist will not be content to know only the music he plays and hears in a church service; on the contrary, he will want to know more and more about the entire field of organ literature.

To Hear Various Readings of Great Music

As the organist hears more than an occasional organ recital, he may frequently become startled by the different treatments of a given opus. For example, the long Prelude in E Flat by Bach has been played in various ways. The wise listener will not anticipate the customary registration and tempi, but he will learn to sit passively in expectation of the things to come.

By attending organ recitals, an organist soon learns that great organ virtuosi differ in their readings of great organ music. Has any ardent recital goer ever heard the famous Toccata and Fugue in D Minor by Bach played exactly alike by two different artists? Though interpretations differ, each player may be able to justify his concepts of the classics he plays and thus broaden the horizons of the listening organist. Here is an area where the ubiquitous phonograph is a poor substitute.

To Hear Others Play

For many organists the organ recital provides the only opportunity to hear another's individual play. What better model could be heard than an artist using his skill in organ works he has mastered! Though the difference between performer and listener, between the organ at the recital and the organ in the attending organist's local church may be vast, parallels in principles of good organ playing may be drawn by the wide-awake recital goer.

To Support and Encourage Organ Recitalists

Organ recitals, thanks to churches, organist's guilds, and civic organizations, are numerous. The metropolitan areas of our land, especially, provide a wealth of organ recitals and recitalists where modern transportation provides easy access to them. The response to these recitals must necessarily come from the audience, actual and potential.

It is hard to believe that organists are too busy to attend the best in organ recitals year in and year out. If organists as a class are indifferent to organ recitals, we can hardly expect the average music lover to be more devoted. Our presence at organ recitals as organists, learners, promoters, and supporters is essential to the continued development of music, of music listeners, and, above all, of music-makers. Filled churches, filled recital halls, filled organ lofts at organ recitals will result finally in filled heads and filled souls.

To Be Edified

How often does not a successful organ recital edify the hearer! The profundity, the gossamer, the grandeur, the intimacy, or the various moods of the music in the recital may transport the recital goer from the mundane to the ethereal. If an organ recital did no more than to edify an audience, such a program would be worth both giving and hearing.

To Improve One's Own Service As An Organist

If, as it is so often pointed out, we are to offer God our best efforts in His service as church organists, we must learn "how to do it" or "how not to do it," and this can be learned from others as well as from our own training and experience. Hearing many worthy organ recitals can be a big step toward our own improvement as church and/or recital organists.

SCHILLING ON DEMPSTER AWARD STUDIES ABROAD

Robert A. Schilling, AAGO, Boston, Mass. is spending the current academic year studying in Germany on a Dempster graduate fellowship of which five are awarded annually by the Methodist Church to recent graduates of its seminaries doing doctoral study in preparation for teaching in religious fields.

Mr. Schilling holds the BA degree from DePauw University, the STB from Boston University and the MSM from Union Seminary. He is a candidate for the PhD in musicology at Boston University. He has studied organ with Van Denman Thompson, Robert Baker and Hugh Porter. He has held organist-director positions in Winthrop, Mass., Hempstead, N. Y., Washington, D. C. and Boston. His wife, the former Janice Blakemore, accompanies him; a graduate of Ohio State University she holds the MSM from Union and has been minister of music at the First Methodist Church, Medford, Mass.

In Germany the Schillings are living in Marburg where Mr. Schilling is attending classes at the university and doing research for his PhD. He is also studying organ with Helmut Walcha in Frankfurt-am-Main.

ASHLEY MILLER, AAGO, will play a recital Dec. 11 at the Society for Ethical Culture, New York City. Bach, Boyce, Schumann, Vivaldi, Pachelbel Chausson and Milhaud will be represented.

Season's Greetings



CANTATAS FOR LENT AND EASTER

The Passion According to St. Matthew
Heinrich Schuetz
Score, No. 97-7573 \$1.75
Choruses, No. 97-6223 .75

The Seven Words of Christ on the Cross
Heinrich Schuetz
Score, No. 98-1621 \$1.00
Choruses, No. 98-1627 .25

O Holy Jesus
Harold Rohlig
No. 97-6311 \$.75

The Seven Words of Christ from the Cross
Richard Wienhorst
No. 97-6269 \$.85

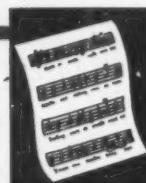
Jesus Christ from the Law Hath Freed Us
Johann Schelle
Double Chorus, No. 97-6297 \$1.50

Christ Lay in Grim Death's Prison
Johann Pachelbel
Score, No. 97-6211 \$2.00
Choruses, No. 97-6218 .75

We Sing with Rejoicing
Christian Ritter
No. 97-6296 \$.60

Christ Jesus Lay in Death's Strong Bands
Richard Wienhorst
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HENRY OVERLEY



Dr. HENRY OVERLEY will retire at the end of the school year as head of the music department at Kalamazoo, Mich. College after twenty-seven years on the faculty. His famed Bach festivals were organized in 1946.

A native of Kalamazoo, Dr. Overley attended Calvin College. His composition study was under Rossetter Cole, Columbia University, with Healey Willan at the University of Michigan and with Leo Sowerby in Chicago. Organ teachers included Eric DeLamarer, David McK. Williams, Palmer Christian and Wilhelm Middelschulte.

Dr. Overley has taught organ and music theory since 1920. For twenty-five years he was organist and choirmaster for St. Luke's Episcopal Church, Kalamazoo. He resigned in 1944 to devote more time to his college teaching.

Among his students are Thomas Schippers, guest conductor of the New York Philharmonic and Metropolitan Opera orchestras, and Jack Ossewaarde, musical director and organist at St. Bartholomew's Church, New York City.

ADD SAUTER ANTIPHONAL TO ST. JOSEPH, MICH. ORGAN

An echo-antiphonal division has been added by Frank J. Sauter and Sons, Chicago organ builders, to their three-manual organ in the First Congregational Church, St. Joseph, Mich. The addition is situated to the left of the rear balcony of the edifice. The tone comes out through a wide-door which acts both as door and swell expression. The division was dedicated Oct. 23.

C. Warren Becker played the dedicatory service. His numbers appear on the recital page.

The memorial division contains these ranks: horn diapason, 8 ft.; fern flöte, 8 ft.; erzähler, 8 ft.; erzähler celeste, 8 ft.; principal, 4 ft.; flauto amoro, 4 ft.; vox humana, 8 ft.; echo pedal bourdon, 16 ft.; lieblich gedeckt, 16 ft.

OLD ST. LOUIS CATHEDRAL ORGAN BEING RENOVATED

The organ in the Old St. Louis Cathedral on the St. Louis waterfront is being entirely renovated by the Wicks company. A new console is being provided.

The old church, said to be the oldest Catholic cathedral church west of the Mississippi River is being remodeled as part of the multi-million dollar Jefferson Memorial project along the river front to be completed in 1964.

MESSIAH PERFORMANCE IS AT ROCKEFELLER CHAPEL

The thirteenth annual Messiah performance at Rockefeller Chapel, University of Chicago, will be sung Dec. 4. Richard Vickstrom will conduct the forty-five voice choir, soloists and members of the Chicago Symphony with Edward Mondello at the organ.

More than twenty-five choral compositions by Dr. Overley have been published. He also wrote an orchestral Christmas Rhapsody played in 1950 by the Kalamazoo symphony orchestra.

E. F. Walcker & Cie

Ludwigsburg

West Germany



The New Walcker Organ at: Suomussalmi, Finland
SLIDER CHESTS

TRACKER ACTION

Specification:

Manual I.

1. Gedecktpommer 16'
2. Principal 8'
3. Gemshorn 8'
4. Oktave 4'
5. Rohrflöte 4'
6. Quinte 2 2/3'
7. Oktave 2'
8. Mixturi 4-6 ranks
9. Trompete 8'

Manual II (Swell)

10. Gedeckt 8'
11. Quintade 8'
12. Principal 4'
13. Blockflöte 4'
14. Schwiegel 2'
15. Gemshornquinte 1 1/3'
16. Sesquialtera 2 ranks
17. Scharff 3-4 ranks
18. Krummhörn 8'
- Tremolo

Pedal

19. Subbass 16'
20. Oktavbass 8'
21. Gedackt 8'
22. Quintade 2'
23. Fagott 16'
24. Regal 4'

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richard WESTENBURG

1952 Mr. Westenburg displayed a talent for recital playing which is all too rare. Regardless of technique, style, registration and the other points so often controversial, audience projection is, after all, the final requisite for an interesting performance. Therefore, it was gratifying to hear a recitalist who could put across his program. Mr. Westenburg has a pronounced feeling for the depth and dignity of the organ and a good sense of rhythm, as well as a fine musical imagination and sense of color in registration.

The Diapason

1959 Making no compromise with so-called "popular taste," Westenburg deftly led his listeners through a magnificent and impeccably-chosen program, ranging from the immense tone-depth of the baroque organ through the sparkling humor of the seventeenth century dance suites, up to the stirring tensions of Jehan Alain.

Great Falls Tribune—Montana

1960 Mr. Westenburg, on his way to a year's study with Pierre Cochereau in Paris, presented a performance which showed great promise . . . I believe he has the potentiality for greatness. (R.B.)

The American Organist

Recently returned from a year's study in Paris under Pierre Cochereau, Jean Langlais and Nadia Boulanger, Westenburg's virtuosity and musicianship was evidenced superbly in performance.

The Daily Missoulian—Montana



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(For Mixed Voices Unless Otherwise Noted.)

Once for Us a Child	W. Lawrence Curry	.22
Psalm for Christmas Day	Richard Dirksen	.22
Masters in this Hall	Arr. John Huston	.22
Love Came Down at Christmas	Seth Bingham	.22
March of the Shepherds	David H. Williams	.18
Sweet Little Jesu	Harold Friedell	.22
Away in a Manger	Arr. Jack Ossewaarde	.18
Lullaby to the Christ Child	Arr. Jon Borowicz	.18
High in the Starry Heavens	Arr. Charles Black	.22
Thou Art of Radiant Beauty (O Tannenbaum)	Arr. M. Hokanson	.22
We Have Seen His Star	Mary Caldwell	.22
Christ is Born	Arr. Paul E. Karnoven	.22
People, Look East (Unison or S.A.)	Richard Warner	.18
Shepherd's Carol (S.A.B.)	W. Billings, arr. Copes	.22
Sleep, My Jesus, Sleep (S.S.A.)	Arr. Clarence Dickinson	.22

THANKSGIVING ANTHEMS

Raise the Song (S.A.T.B.)	David H. Williams	.18
We Praise Thee (3-pt. Mixed)	W. Glen Darst	.22
Thanksgiving (S.A.)	Myrtha Licht	.22

GENERAL ANTHEMS

Dear Lord, Thy Love to Me	Van Denman Thompson	.22
The Way of Truth (Unison with descant)	George Kemmer	.18
Let Everything that hath Breath	Richard Warner	.22
Song of Praise (S.A.B. with descant)	Mary Caldwell	.22

ORGAN

Carol-Prelude on "God Rest You Merry"	David H. Williams	.75
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BOY CHORISTERS WHO MADE EXCITING TOUR**Choirboys Turn European Tour into a Lark**By STUART GARDNER
[organist and choirmaster, Church of the Transfiguration]

Eight choirboys from New York's Church of the Transfiguration—"The Little Church around the Corner"—have returned from a three-month tour of the European music festivals. They sang and acted in the New York Pro Musica's production of *The Play of Daniel* under the direction of Noah Greenberg. The tour was made possible by President Eisenhower's Special Program for Cultural Presentations administered by the American National Theatre and Academy for the State Department. The boys ranging in age from ten to fourteen, were accompanied on the tour by their organist and choirmaster and a registered nurse, Beverly Hovendick.

The play, first presented in the diocese of Beauvais, France in the twelfth century, was revived in the Christmas season of 1957 at the Cloisters of the Metropolitan Museum of Art in New York and has been seen there each season since. Three of the present eight boys were with the original production.

The company sailed May 18 aboard the Queen Mary. The first performances were given in St. Barnabas' Church, Oxford before taking the play to London. Westminster Abbey was the setting for six performances. Sir William McKie, organist of the Abbey, and his choristers were most kind to the visitors. The young Americans received their first lessons in cricket on the green at Westminster School under the tutelage of the Abbey boys. A swimming party was arranged for the two choirs.

The Festival of Two Worlds in Spoleto, Italy provided the tenth century Church of St. Euphemia for nine performances. The boys sang a motet at High Mass June 19 in Spoleto's impressive, acoustically excellent cathedral. Just above the choristers heads was a mural by Fra Filippo Lippi, his last work. A choral workshop was conducted by Mr. Gardner and the boys for the sixty boys and young men of the cathedral choir. It was most interesting because neither group spoke more than a few words of the other's language. The session ended with each choir singing its own national anthem. Following the run in Spoleto the boys enjoyed a week of sight-seeing in Rome and Venice. The company's stay of a week in Florence saw the play presented twice in the ancient church of Santa Trinita. Then to France. The fourteenth century abbey of Royaumont, in the diocese of Beauvais, provided the magnificent setting for the play. The boys made a pilgrimage to the Cathedral of Beauvais, reputed to be the world's highest Gothic structure, where they sang portions of the play for the bishop and clergy. St. Germain des Prés, Paris' oldest church, was filled for five nights for the presentation. One per-

formance was broadcast on the French National Radio and a tape was made for use by the German Radio. The boys sang the offertory anthem July 17 at the American Cathedral in Paris.

The Lady Chapel of St. Albans Abbey (now a cathedral) in England was used for four performances. A stay of several days made it possible for St. Albans' choristers and the "Daniel Boys" to become well acquainted. There was much exploration and some unauthorized excavation of the ancient Roman ruins that abound in St. Albans. The Festival at Kings Lynn, in East Anglia, witnessed the final performances of the tour. The boys and other members of the cast were presented to the Queen Mother who was patroness of the festival.

The cast dispersed following the last performances. The choirboys, their choirmaster and the nurse then began an eighteen-day sight-seeing trip beginning with a visit to the beautiful fjord district of Norway. After two days in Copenhagen the party flew to Düsseldorf, Germany where a Volkswagen Microbus was rented for the trip up the Rhine from Cologne to Mainz. The schedule allowed ample time for exploration of some of the fabled castles and ruins that dot the area. The party drove for several days in the Black Forest District before crossing into Switzerland. The Alps echoed with the singing of a twelfth century *Viderunt*, phrases from the play (anything but the boys' own part!) and other less exalted music as the little bus labored up the mountain passes. A brief detour to the tiny country of Lichtenstein was made for the benefit of the young philatelists in the party.

A picnic lunch to be eaten between the hours of eleven and three in a spot of the greatest scenic beauty was the order of the day. The majority ruled and it seemed as though lunch was always finished by twelve. A memorable swim was made in a glacier-fed pool in the shadow of the Jungfrau at Interlaken. A most interesting morning was spent visiting the Castle of Chillon (of Byron fame) in Montreux before leaving for Geneva. After three days in Geneva the party boarded a Swissair jet, arriving in New York on August 15.

Since returning to New York the boys have been busy preparing a program of early music with the New York Pro Musica motet choir. The first concert was sung in Boston Oct. 16 in Jordan Hall at the New England Conservatory. Other concerts are scheduled for Dec. 5 at Dumbarton Oaks, Washington, D.C. and Dec. 7 at Town Hall, New York City. The boys fly to Chicago Dec. 11 with the *Play of Daniel* company for seven performances in Rockefeller Memorial Chapel at the University of Chicago.

MEN'S GLEE clubs of Northwestern University and the University of Illinois united Nov. 18 for a Music Men concert at Technological Institute auditorium, Evanston. They had sung a previous concert Oct. 22 at the University of Illinois.

More Willan Hymn Preludes Head Organ List

The current heightened interest in the works of Healey Willan will be further stimulated by the second and third volumes of his Thirty-Six Short Preludes and Postludes on Well Known Hymn Tunes (C. F. Peters). Written for average organists and using familiar tunes these will find immediate and frequent use in churches of many persuasions.

Heinrich Fleischer has recently edited some works for Concordia which both teachers and players will welcome. Three Bach works, with a good preface, encompass the two Fantasias in C minor and a Ricercar from the Musical Offering. The Handel Prelude and Fugue in A minor come from separate clavecin sources; they make together a good addition to Handel material for organists. A big Fantasia by Praetorius on We All Believe in One True God will find many players.

Novello's International series of Contemporary Organ Music reaches volume 7 with Five Little Preludes and Fugues by Karel B. Jirák. Fresh in sound, short and easy enough for most good students, they would furnish a good infusion of contemporary flavor for an organist's library. William H. Harris played his Professional March at the marriage of Princess Margaret. It is in much the conventional mould one would expect. A set of Purcell Trumpet Tunes and Other Ayres was arranged by O. H. Peagood for the same occasion but they will find much livelier interest and wider use than the Harris; everyone will want these six little charmers.

We recently gave favorable mention to two volumes of Organ Music for Christmas transcribed for Flammer by Willard I. Nevins. A selection from these is included in a new volume with Hammond registration by Charles R. Cronham entitled Yuletide Music for the Hammond Organ.

ALFRED GREENFIELD



ALFRED M. GREENFIELD, director of the New York University glee club since 1925, music department chair at the university's college of arts and sciences from 1930 to 1959 and conductor of the Oratorio Society of New York for twelve years, has received a Fulbright grant to initiate and develop a choral program for the universities of Colombia. He will spend a year at the National University in Bogota beginning in February.

In Colombia at present music is taught only in the conservatories. Students do not participate in choral or other performing groups. Mr. Greenfield will first build a chorus at the university and with the co-operation of the conservatories plan to activate a nationwide choral training program.

From J. Fischer come two pieces for the holidays ahead—a small Prelude on Veni Emmanuel by David H. Williams and an arrangement by Garth Edmundsen of an excerpt from Bach's Christmas oratorio entitled Prelude on Jesus, Who Didst Ever Love Me.—FC

ST. PAUL'S CHAPEL OFFERS VERY MUSICAL NOVEMBER

Noonday recitals in November in the St. Paul's Chapel series at Columbia University, New York City, were provided by Searle Wright, FAGO, FTCL, director, Ralph Kneerean, assistant organist, Herbert Burtis and Paul Bender.

The Nov. 10 noonday period offered the university choir, Peter Flanders conductor, and the Juilliard brass ensemble, Donald Jennings conductor, in music of Gabrieli, Lassus, des Pres, Purcell and Praetorius, and concluding with Daniel Pinkham's Christmas Cantata for chorus and brass.

The St. Paul's Chapel choir sang an evening concert Nov. 20 with string orchestra under Mr. Wright's direction. The program included two sonatas by Mozart, Britten's Ode to St. Cecilia, Mr. Wright's Academic Festival Te Deum, Threnody and Jubilate Deo; G. G. Wagner's Blessing, Glory and Wisdom and Howells' An English Mass.

BUT MUSIC AT AMERICAN WEDDINGS IS NOT ALL BAD

In contrast to the wedding music reported in a story in the October issue (quoted from a Southern Illinois newspaper) a reader sends in what she feels was a suitable program. Played at the Church of the Incarnation, Dallas, Tex., our correspondent was not able to supply the name of the organist. But the hand-some new directory of the Texas AGO Chapter indicates it was probably Russell J. Brydon, Jr.

The music was as follows:
BEFORE THE SERVICE: Now Thank We All Our God, Karg-Elert; Adagio, Symphony 5, Widor; Antiphon, Dupré. **CHOIR PROCESSIONAL:** Salve Festal Dies (Easter version), Vaughan Williams. **BRIDAL PROCESSIONAL:** Trumpet voluntary, Clarke. **DURING THE NUPITAL EUCHARIST:** Missa Sancte de Maria Magdalena, Willian; Victory Te Deum, Titcomb; The King of Love My Shepherd Is, tune St. Columba. **RECESSATIONAL:** Toccata, Symphony 5, Widor.

CARLTON R. YOUNG, Nashville, Tenn., has been named editor of *The Methodist Hymnal*.

Fox at the Academy

Virgil Fox helped to make history in Philadelphia Nov. 1 by playing the first paid admission organ recital at the Academy of Music on the new Cyrus H. K. Curtis memorial Aeolian-Skinner organ. The Philadelphia AGO Chapter sponsored the event; the committee in charge prepared for it in a thoroughly competent and professional manner, insuring the success of the evening.

Mr. Fox's technique, interpretation and charm are better known than those of almost any living recitalist. His programming and playing for this occasion were given his typical careful preparation. Registrations were always effective and often unique, changes being made with the utmost smoothness.

Bach's Passacaglia and Fugue in C minor opened the program, followed by his Trio Sonata 6 and the Mozart Fantasy in F minor.

Following the first intermission the recitalist played the Chorale in E major, Franck, and the Durufle Toccata, Suite Opus 5. Bossi's Giga opened the final section followed by a Cantabile by Faure played from manuscript. Reger's Fantasy and Fugue on How Brightly Shines the Morning Star concluded the program.

After many curtain calls Mr. Fox acceded to the demands of the enthusiastic audience for encores, playing Rigaudon, Campra, Gigue Fugue, Bach, Perpetuum Mobile, Middelschulte, and Finale, Franck.

WESLEY A. DAY

LIST 3RD ANTHEM CONTEST FOR ROCHESTER CHURCH

For the third season, an anthem competition will be a feature of the annual religious arts festival at the Central Presbyterian Church, Rochester, N.Y. Judges will be Dr. Howard Hanson, Dr. Wayne Barlow and Thomas Canning of the faculty of the Eastman School of Music. Correspondence should be directed to the festival, 50 Plymouth Ave. North, Rochester 14, N.Y.



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For SATB choir with soprano and baritone solos, *A CELEBRATION OF EASTER* is within the capabilities of any choir that is accustomed to fulfilling regular worship service responsibilities. Approximate performance time 28 minutes.



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California Sends Guide for Church Music Relations

[Prepared by a committee including representatives of Southern California AGO chapters. Copies for sale available in folder form from Southern California State Chairman Ruth P. Rockwood, 1167 Elderwood Ave., Anaheim, Cal.]

Preamble

For the greater glory of God and for the good of His Holy Church, we church musicians and ministers individually and severally pledge ourselves to uphold and further the principles included below:

We engage to support the work which is entrusted to our leadership with lives which have been prepared for our sacred office through prayer, good conduct and thoughtful reflection on the things of the spirit;

We will endeavor to support the church in which we serve with a sensitivity for its program, its liturgy and its enduring mission;

We will do our untiring best to elevate the standards of church music and its rendition until each service in His name may be a service to His eternal glory and man's noblest inspiration;

We will endeavor to attain a harmony of association with those who share with us in the worship service which will make our work a complement to the highest achievements in man's adoration of the Almighty;

We dedicate ourselves as co-workers in God's service, praying that strength may be given in our hands, inspiration to our minds and true humbleness to our lives, that we may work diligently and self-sacrifically for the glory of God and His Church.

With the above preamble based on the Declaration of Religious Principles of the American Guild of Organists as a statement of the ideals for which we stand, the sponsoring church musicians and clergy recommend the following Guide for Church Music Relations:

Purpose

Our purpose in preparing this guide is to further the advancement of worthy church music

By encouraging adequate preparation of organists, directors and other church musicians for the ministry of music, so that they may be capable of rendering complete service in their respective positions;

By recommending that high standards in church music be maintained through the use of works that are reverent in both text and music;

By encouraging the church musician to grow in musical knowledge and in the awareness of the need of his own spiritual development; and

By fostering cordial working relations between the church and its musicians.

Conditions of Employment

It is recommended

That churches appoint as staff musicians (minister of music, organist, choir director, organist-director or other title) persons of abilities adequate for the positions, with a sensitivity toward the beliefs of the church

and with the authority to carry out the policies of the church in regard to music as the pastor and/or the appointed committee may authorize;

That, unless a present or prospective vacancy has been definitely determined, a church musician should not apply for a position; a teacher or school of music should not seek to place a musician; a church should not seek the services of a musician; (this policy should apply to all paid personnel) That there should be clear understanding, preferably in writing, between a church and its paid musicians regarding the duties of the position, salary and arrangements for substitutes during sick leave, vacations and other absences.

If desired by either party, the relationship should be on a contractual basis with the provision for termination of said contract upon reasonable notice. This should be no less than thirty days, unless by mutual agreement, perhaps including a salary adjustment.

Each church is urged to provide adequate remuneration for the musicians' services, based on a consideration of the amount of the church budget, other professional salaries in the church and in the community and the duties, training and experience of the musician.

When a church or music committee has reached the conviction that termination of employment is desirable, it would be to the spiritual benefit of the church as a whole if the church musician be given the opportunity to terminate the relationship on his own initiative.

Organist-Director Relationships

Where a dual responsibility exists for the music of a church, the organist and the director will mutually respect their several individual functions. The major responsibility for the music program should be well defined by the church.

The successful director will be considerate of his organist's time; he will plan programs well in advance with the help and advice of the organist, keeping in mind the organist's capabilities; and he will recognize and give credit to the organist in due season.

The competent organist and choir director will co-operate to the fullest degree in the total musical program. The director must assume leadership in the vocal activities of the church while the organist is responsible for organ music and the supervision of the organ. It is usual that the organist be granted the use of the organ for training assistants and other deserving organists.

In the interest of harmonious relations, no member of the music staff should air grievances, criticize or humiliate another in the presence of the choir or other groups.

The Pastor

It is suggested that the pastor of a church, by virtue of his position of leadership, exercise his privilege and responsibility of taking the initiative in acquainting the staff musicians with the overall purposes and program requirements of the church.

It is recommended that staff conferences, called by the pastor, be held on a regular basis to promote understanding and basic agreement on mutual goals, duties and problems.

Music Committee

In those churches having music committees, close co-operation between the church musician and the church committee is essential if the ministry of music is to

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function at its best. The church musician should have opportunity to meet with the committee at his request to make recommendations or to seek guidance. In every major decision, the committee should consult the staff member concerned. The committee which hires a new organist should include the choir director as a major voting member, or at least as a chief consultant; likewise, the organist should be given opportunity to advise in the selection of a new director. The director and/or organist should have an active part in planning the events of the church year.

It is suggested that the church encourage its musicians to improve their musical and professional standards and seek inspiration for their work through attendance at summer schools, church music conferences and conventions and through affiliation with their professional organizations. The church should assist in whatever way possible. Time spent in such self-improvement should not be charged against the musicians' vacations but should be limited to a period decided in advance by the governing board of the church.

Weddings and Funerals

Music for weddings and funerals held in the church should be considered the normal responsibility of the regular church organist. Situations involving the use of a qualified guest organist should be cleared through the regular organist. An established fee for such services, commensurate with the time involved, is advisable.

To protect the dignity of a sacred ceremony, appropriate music should be selected.

The music committee, or proper administrative committee of the church, could establish policy on all these matters. This policy would then become effective through the co-operation of the minister. It would be helpful for it to be made available in printed form.

Building Arrangements

Experience has shown that in the event of the building or remodeling of a church, the purchase or rebuilding of an organ or the installation of materials for acoustical controls, it is helpful if the organist and/or choir director and competent specialists be consulted. Adequate facilities for choirs should be provided, including a regular time and place for rehearsals. A well-regulated church program would take into consideration the necessity of keeping the rehearsal time free from conflicting activities. Ample arrangements must be made for the organist to have sufficient undisturbed practice on the organ, in order for him to perform his duties adequately.

Agency for Information and Assistance

It is advisable for each city or district, through the co-operation of its Council of Churches and organizations for professional church musicians, to provide an agency through which specific information on the following subjects can be made available:

Church music vacancies and candidates for such vacancies

Specific information regarding contractual relationships including specimen contracts and letters of agreement

Information on architectural and acoustical problems as related to church music together with the names of local authorities in this field

A qualified, experienced and sympathetic committee (preferably including a minister, an organist and a director) to advise in church music problems, to receive reports of irregular or unfair practices, and to mediate them upon the request of either party concerned.

If problems should arise in the relationship between a church and its musicians and either party feels that points of tension seem to be developing, that party should be encouraged to seek out the other to face the issue in a Christian spirit. However, if the difficulty cannot be solved in this way, churches and musicians should be advised to seek the services of the above-mentioned committee for consultation on disputed matters.

"I beseech you that ye walk worthy of the vocation wherewith ye are called; . . . endeavoring to keep the unity of the Spirit in the bond of peace, . . . speaking the truth in love, . . . redeeming the time, . . . and making melody in your heart to the Lord."

—Ephesians 4:1, 3, 15 and 5:16, 19.

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Playing Contest for 1962

The national council has authorized a national organ playing competition for 1962 under the same general conditions as those obtaining for 1960. Further details will be published in the near future.

WILLARD IRVING NEVINS, Chairman
National Committee on the
Organ Playing Competition.

Wheeling

The Wheeling, W. Va. Chapter held its regular monthly meeting Oct. 18 at the Christ Methodist Church. Preceding the business meeting Ruth Dilmore played three organ numbers on the Allen electronic. The business meeting was conducted by Mrs. Robert Upton, dean. Jack Randolph gave a report, illustrated with colored slides, of his trip to Europe in August, where he attended several music festivals. A social hour with refreshments concluded the evening with Mrs. Dilmore and Mr. Randolph as hosts.

LINDA I. POWELL

Allegheny

The Allegheny Chapter held its first meeting of the season Oct. 12 at the Olean House. With Dean Chester E. Klee presiding old business was disposed of and plans were completed for the Nov. 9 recital by William Teague that was to be held at St. Stephen's Episcopal Church, Olean, N.Y. It was announced that two meetings were to be held in November. Two new member prospects were welcomed.

PHILIP F. SMITH

Central Pennsylvania

Eight choirs from the Central Pennsylvania Chapter area sang in a youth choir festival in observance of Guild Sunday, Oct. 9. The service was held in the First Lutheran Church, Altoona. Jack Rodland, Marian Sue McElwee and Mrs. Robert Dilliard were the organists. Donald Johnson, Juniata College, directed the massed choir and strings. The senior choir of the host church assisted in the hymns. Chaplain Robert Dilliard and the Rev. F. William Brandt officiated.

The chapter opened its season's activities with a dinner meeting and workshop Sept. 23 in Bedford. Members and friends were introduced at dinner at the New Hoffman hotel. G. Logan McElvany and Evelyn Reidenbaugh, Pittsburgh organists, conducted the workshop at St. James Episcopal Church. Anthems were read and studied and Guild examinations discussed. Miss Reidenbaugh won the examination award for the highest 1959 score in the choirmaster examination. David G. Behrers was host and in charge of arrangements.

MARY E. WERZ

Rockingham

The Rockingham, Va. Chapter held its annual minister-organist dinner meeting at the Belle Meade Restaurant Oct. 21. The featured speaker was the Rev. Edward Merrow who spoke on liturgical music. Paul Watts sang accompanied by Don Smith.

The chapter heard a talk by Regional Chairman Kathryn Hill Rawls Sept. 26.

HELEN W. TERRILL

Chesapeake

The Chesapeake Chapter held its Oct. 14 meeting at the Cathedral of Mary, Our Queen, Baltimore. Following a short business session members attended a recital by Fernando Germani sponsored by the Möller Company. All his numbers appear in a composite listing in the recital pages.

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LILIAN CARPENTER, FAGO
CLARENCE DICKINSON, MUS DOC, AGO
THE REV. JOSEPH R. FOLEY, CSP, CHM
ALICE GORDON-SMITH, AGO
MARGUERITE HAVEY, AGO
WALTER N. HEWITT, AGO, CHM, PTCL
DAVID HEWITT
JOHN HOLLER, AGO
BASSETT W. HOUGH
JOHN HUSTON, MSM
GORDON JONES, DSM, MMUS
CLAUDE MEANS, FAGO, PTCL
JACK H. OSSEWAARDE, MMUS, AGO
BRONSON RAGAN, FAGO
LILY ANDUAR ROGERS, FAGO
WILLIAM SELF
FREDERICK SWANN, MSM
SVEND TOLLESEN, MM, FAGO, PTCL
CLIFFORD WELSH, AGO, LTCL
M. SEARLE WRIGHT, FAGO, PTCL

AGO Examinations

Candidates for all Guild examinations and for the service playing tests are reminded that applications and fees must be submitted to their respective deans. Application blanks are available from national headquarters.

ALEC WYTON, Chairman
Examination Committee

Hudson-Catskill

The Hudson-Catskill Chapter met Nov. 7 at the First Methodist Church, Hudson, N.Y. for a clergy-chapter covered dish supper with the Rev. and Mrs. Charles Melano as co-chairmen. Discussions on how to improve church music with the co-operation of both clergy and organists were held after the supper.

The chapter met Oct. 10 at the Christ Episcopal Church with H. Winthrop Martin as the speaker.

CLAYTON J. WALTERMIRE

Westchester County

The Westchester, N.Y. Chapter held its initial meeting of the year Oct. 11 at the Dobbs Ferry Evangelical Lutheran Church with Opal McNicholas as host organist. After a smorgasbord dinner Dr. William Schram, chaplain, installed the following officers: Ruth Branch, dean; Frank H. Dunsmore, sub-dean; Marilyn Ballentine, secretary; Bernard B. Nye, treasurer; Dorothy Flexner, librarian; Alinda Couper, registrar. Dr. D. DeWitt Wasson, program chairman, announced detailed plans for the season and introduced Ray Brown, General Theological Seminary, who gave a talk on Anglican chant, using members as his choir to demonstrate the points in question.

FRANK H. DUNSMORE

St. Lawrence River

The St. Lawrence River Chapter met Oct. 17 at the Trinity Church, Watertown, N.Y. The program, conducted by Dean Darwin Stata, consisted of The Place of the Organist in Music History and The Life of a Great Organist — Lynnwood Farnam. Members listened to portions of Bach, Handel, Sowerby and Vierne from the record An Organ Recital by Lynnwood Farnam, made by the Austin Organ Co. from player rolls. Plans for two recitals in November were discussed and refreshments served.

JOAN LAMICA

Monmouth

The Monmouth Chapter met Nov. 7 at the First Methodist Church, Asbury Park, N.J. for a worship service led by Dr. Charles A. Sayre assisted by the Rev. Ralph L. Barrett, chaplain. Host organist Thelma Mount Rainear directed the choir in singing anthems by Pachelbel, Christiansen, Gretchaninoff, Berlioz, James, Thompson and Brahms. Dean Joan Millering read the declaration of religious principles. Regional Chairman George Huddleston, AGO, was a guest of the chapter. After refreshments a short business meeting was held; plans were discussed and music distributed to members for the annual Christmas community concert.

The chapter held its annual clergy-organist dinner at the First Methodist Church, Freehold, Oct. 3. Dean Millering welcomed members and guests. The Wicks film, Capturing the Wind, was shown and a barber shop quartet was joined by members in singing some songs. Barbara Mount was hostess for the evening.

MARGUERITE JACKSON

EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music

News of the American Guild of Organists—Continued

New York City

The New York City Chapter met Oct. 18 at the Jager House for a dinner meeting. Dr. S. Lewis Elmer pronounced the invocation and Dean Donald Coats presided over the meeting and discussion which followed. Guests of honor were Ernest Mitchell and Dr. Clarence Dickinson. A talk on some of the high points in his career was given by Dr. Dickinson. Charles Dodsey Walker reported on the Detroit national convention. Dr. Robert Baker spoke about the new organ for the Lincoln Center and Searle Wright added a few remarks on the same subject. Officers for the year are: Mr. Coats, dean; Vernon de Tar, sub-dean; Marion Engle, secretary; Oswald Satzinger, treasurer; Alice Gordon-Smith, registrar; Charles N. Henderson, librarian; Bronson Ragan and Willard Sektberg, auditors; the Rev. James W. Kennedy, chaplain.

ALICE V. GORDON-SMITH

Central New York

The Central New York Chapter held its Nov. 1 meeting at the First Methodist Church, Herkimer. Host organist Helen E. Wires, Neillie D. Snell, FAGO and Mrs. Austin Chase played several organ numbers with a string group assisting. Following refreshments served by the choir Dean Cornelia Griffin, AAGO, conducted the business meeting. It was announced that Arthur Poister, Syracuse University, will adjudicate the Briesen scholarship audition to be held Jan. 14. Letters have been sent to members concerning a planned adult choir festival. Alastair Cassels-Brown announced that William Teague was to give a recital at Grace Church, Utica, Nov. 15. John L. Baldwin, AAGO, was to speak to the chapter Nov. 7 on "Conventions I Have Engineered and Lived Through"; the chapter is host to the regional convention in June.

JEANNETTE E. SNYDER

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Oct. 10 for a dinner meeting at the Ampere Parkway Community Presbyterian Church, Bloomfield, with Donald O. Williams as host organist. The program following the dinner included highlights of the Detroit convention by Dean Newell Guillan with slides taken by Walter Hewitt. Dr. George William Volkel gave an informative and entertaining talk on improvisation in which he explored a number of avenues of imagination which he illustrated at the piano.

LEOLA ANDERSON

Haddonfield

The Haddonfield Chapter met Nov. 7 in St. Paul's Lutheran Church, Collingswood, N.J. After a brief recital of service music by host organist Jane Masarek, Carrie Livingston, Southern New Jersey regional chairman, reminisced about the Detroit convention. A social time followed.

EARL H. ELWELL

Brooklyn

The new Brooklyn, N.Y. Chapter had its first fall meeting Oct. 2 at the home of its dean, Charles Ennis. The Rev. Frank C. Williams, South Reformed Church, Brooklyn, was elected chaplain. Dean Ennis named a program committee with Sub-dean Garth Pittske as chairman. George Piore played a piano recital after which members had a chance to try Mr. Ennis' Baroque organ.

The chapter received its charter in May and held its first meeting June 22 at St. Paul's, Flatbush. Other officers are Katherine B. Shock, secretary-treasurer and E. Harold Duval, membership committee chairman.

KATHERINE V. SHOCK

SILVER ANNIVERSARY

The Lockport, N.Y. Branch of the Buffalo Chapter held its twenty-fifth anniversary dinner Oct. 3 at the Emmanuel Methodist Church. Dinner was served by the women's association of the church. Chaplain Robert E. Heffner asked the blessing. Regent Eleanor E. Strickland presided and welcomed members of the Buffalo Chapter and guests from as far as Amsterdam, N.Y.

Harland W. D. Smith, organizer and first regent of the branch, was guest of honor. Dean May Goehler Oddie of the Buffalo Chapter brought chapter greetings. A congratulatory message from National President Harold Heeremans was read by Secretary Grace Ten Broeck, and Mrs. Patrick Madriska brought greetings in person.

Mrs. Francis Stahler, charter member, gave a history of the branch and its aims and accomplishments. Mrs. George H. Benizer, Jr., sub-regent, read the declaration of religious principles and introduced Dr. A. Cutler Siliman, New York State College of Education, Fredonia, who spoke on Music in Religion and emphasized the progress in music in Protestant churches within the quarter century.

The boy choir of Grace Episcopal Church under the direction of Cecil A. Walker sang works of Marcello, Purcell and Claude Means.

GRACE TEN BROECK

Eastern New York

The Eastern New York Chapter met Oct. 23 at the Cathedral of All Saints, Albany, to hear a recital by Chester Jones, AAGO, host organist. His program appears in the recital pages. Following the recital Dean Helen Henshaw presided at the business meeting. Refreshments were served by the hospitality committee. Everett Glines was chairman of arrangements for the meeting.

HELGA SAETVEIT

Chautauqua

The Chautauqua Chapter, Jamestown, N.Y. met Sept. 27 at the Lutheran Camp, Chautauqua Lake for a smorgasbord. Dean Redick presided over the business meeting. A program of art and organ music was given. William Waite painted his impression of what the artist feels when listening to organ music. Gerald Heglund was in charge of the program.

MICHAEL EMULES, JR.

Buffalo

The Buffalo, N.Y., Chapter met Oct. 11 at the Calvary Episcopal Church, Williamsville, for a program of sacred solos under the direction of Reed Jerome. Works of Vaughan Williams, Rorem, Bullock, Willan and Moravian music were included. The public was invited.

EDNA M. SHAW

Boston

The Boston, Mass. Chapter held its fall conclave Oct. 30 welcoming organists from other chapters. Organs in the Harvard Square area were visited. After a social hour at the Longy School of Music Melville Smith played some de Grigny on the new Flentrop organ at the Busch-Reisinger Museum. The group then attended the dedicatory service at St. John's R. C. Church where Theodore Marler played the programs listed in the recital pages. After dinner Elaine Brown conducted a choral workshop at Harvard University using the university choir to demonstrate.

ALLAN SLY

Hartford

The Hartford, Conn. Chapter sponsored William Watkins, Washington, D.C. in a recital Oct. 18 on the new Austin organ at St. Lawrence O'Toole R. C. Church. His program is listed in the recital section.

The chapter made a tour of electronic dealers' showrooms Oct. 3. They played and heard several instruments ending at St. Ann's R. C. Church to hear the Allen installed there.

The chapter opened its season Sept. 19 with a dinner meeting at the Union Congregational Church, Rockville. Following the business meeting Barbara Williams played the recital listed in that section of this issue. This was the first opportunity for most members to hear the new three-manual Austin organ. Mrs. Williams' recital was taped and broadcast Oct. 16 over station WCCC as part of the Hartford FM festival.

JOHN BULLOUGH

Vermont

The Vermont Chapter held its twelfth annual choir festival Oct. 23 at the Rutland Congregational Church. Festival director Leo Ayen conducted the 150 singers who sang works by Kopylow-Wilhousky, Bach, Chapman, Schvedov, Hovhaness, Owen-Protheroe, Handel and Lutkin. Robert McMahon was the accompanist. Jeanette Lane played for the offertory and Don Kerr played the postlude. The prelude, Little Suite, was chosen as the year's winner of the annual church music contest sponsored by the chapter and was played by the composer, Harriette Richardson.

HARRIETTE RICHARDSON

New London

The New London, Conn. Chapter met Oct. 5 at the First Baptist Church, Norwich for its first meeting of the season. A turkey dinner was served by members of the church with Annie Cowan as hostess. Dean Beatrice H. Fisk announced the programs for monthly meetings and distributed the new yearbook. The meeting concluded with an anthem sing conducted by Arthur Quimby, John J. McCarthy, Mrs. Fisk and Alma Coutellier.

VICTOR NORMAN

Brockton

The Brockton, Mass. Chapter met at the First Baptist Church Oct. 24. The feature of the evening was the demonstration-lecture The Organist of the Fifteenth and Sixteenth Centuries given by Karen Johnstad, using (where known) the general tonal qualities of that era.

FRANK W. REYNOLDS

New Hampshire

The New Hampshire Chapter sponsored a vesper service Oct. 16 at the Unitarian-Universalist Church, Portsmouth, with Kenneth W. Moffatt, host organist-director, in charge of arrangements. Evelyn Haley, Kittery, Maine, played Rhosymedre, Vaughan Williams, and Meditation, Bubbeck for the prelude. The choir of the host church with Mr. Moffatt accompanying and directing sang: Rise Up, O Men of God, Miles: Thou Wilt Keep Him in Perfect Peace, Williams; Sing and Rejoice, James, and There Shall a Star Come out of Jacob, Mendelssohn. Night, McArthur, was sung by Thomas Moody. Irving D. Bartley, FAGO, University of New Hampshire, played Cantabile, Symphonic Fantasy on St. Patrick's Breastplate, Clokey, Nesta Williams, Durham, played Fantasia in G minor, Bach. A coffee hour followed the service.

The chapter sponsored Herbert Hooper in a recital Oct. 30 at the First Congregational Church, Manchester. Acting as ushers were Normann Fitts, Milton Johnson, C. Herbert Chase, Robert Hale, Howard Converse and Dudley Terrill. Mr. Hooper's program is listed in the recital section.

DOROTHY J. FRENCH

Westerly Branch

The Westerly Branch, R.I. Chapter opened the season by sponsoring George Butler in an organ recital at the First Congregational Church, Braintree, Mass., Oct. 23. The recital was followed by a performance of Vivaldi's Gloria by the choir under the direction of Mr. Butler. Mr. Butler played works of Bach, Durufé and Mulet. A reception was held for the choir and Mr. Butler.

The chapter met Oct. 17 at the home of Addie Crandall, Charlestown. Beatrice Hatton Fish, dean of the New London County Chapter, spoke about the national convention held in Detroit. Refreshments and fellowship closed the evening.

ALBERT M. WEBSTER

Worcester

The Worcester, Mass. Chapter met Oct. 24 at the First Universalist Church with Mary Patterson as host organist. Dr. John R. King, FAGO, analyzed the following choral numbers to be heard in a program sponsored by the chapter: Sleepers Wake, Bach; O Lord, Increase My Faith, Gibbons; To Thee, O Lord, Do I Lift Up My Soul, Rachmaninoff, and Ascendit Deus, Phillips. Dr. King illustrated his talk with recordings.

ELIZABETH WARDEN

Springfield

The Springfield, Mass. Chapter met Oct. 30 at the Municipal Auditorium for the festival of sacred song sponsored by the chapter and the Springfield Council of Churches. The chorus of 280 voices was under the direction of Allen C. Lannom, Boston University. Prescott Barrows, pianist, and LeRoy Hanson, organist, were accompanists. A brass quartet assisted with the hymns. Roy Marvin was chairman of the festival and Mac Morgan the guest artist.

The chapter began its season with a silver tea Sept. 11 at the home of Ruth and Edith Perry, Agawam.

LEROY HANSON

Rhode Island

The Rhode Island Chapter met Nov. 1 on the campus of Barrington College. After a tour of the new music building a panel discussion and demonstration on anthems for Harvest, Advent and Christmas was led by Donald Brown, Frank Bartlett and James Bennett. Following the workshop refreshments were served with Dean Frank Converse as host. The chapter was to sponsor a hymn festival Nov. 20 at the Gloria Del Lutheran Church, Providence.

The chapter was invited to the dedication recital played by William Dinneen Oct. 16 at the First Baptist Church, Pawtucket.

LOUISE W. MOORE

New Haven

The New Haven, Conn. Chapter sponsored Fernando Germani in a recital at Woolsey Hall, Yale University Oct. 9. This was Mr. Germani's opening recital on his current American tour.

LAWRENCE J. LANDINO

Savannah

The Savannah, Ga. Chapter observed Guild Sunday Oct. 9 at the Wesley Monumental Church. Selections were played by Mary Louise Rose and Karl W. Kinard. Anthems were sung by the choir of the host church under the direction of Dorothy Neidlinger Murray. The Rev. Joseph L. Griffin, chaplain, gave an address on the text Sing Unto the Lord a New Song.

Alexander McCurdy and Flora Greenwood were sponsored in a recital Oct. 25 at St. Paul's Lutheran Church.

William B. Clarke, Jr. is dean of the chapter and Mrs. John C. Gardner is sub-dean.

ELIZABETH BUCKSHAW

Concert Management Roberta Bailey

WESTBORO, MASS.

Virgil Fox-

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Karl Richter—

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Pierre Cochereau—

Fourth American tour: Jan. & Feb. 1961.

Richard Westenburg—

First transcontinental tour: April & May 1961.

Western Rep: Roger & Peggy Bailey—1666 Conlon, West Covina, California

News of the American Guild of Organists—Continued

Winston-Salem

The Winston-Salem, N.C. Chapter met Oct. 18 at the Clyde Shore home. Members brought favorite anthems and organ music to share with others. After a brief business session Mrs. Shore and her daughter played a program of organ and piano duets, followed by Dr. Thane McDonald and Dr. Paul Robinson as the other duo-team. Officers for the year are: Henry Faust, dean; Dr. Robinson, sub-dean; Mrs. A. C. Aspden and Mrs. Miles Cooper, secretaries; Mary Cash, treasurer.

Mrs. A. C. ASPDEN
Mrs. MILES COOPER

Palm Beach

The Sept. 19 meeting of the Palm Beach, Fla. Chapter was held at the Bethesda-by-the-Sea Episcopal Church. Adam L. Decker, new organist and choirmaster of the host church, played this recital on the four-manual Skinner organ: Psalm 18, Marcelli; Fugue in D, Bach; Sister Monica, Couperin; Adagio for Strings, Barber-Strickland; Nave, Rose Window, Thou Art the Rock, Mulet. Following the recital, a business meeting was held in the guild room with Dean Hazel Morey presiding. Refreshments followed.

The Palm Beach Chapter met at the Immanuel United Presbyterian Church, Lake Park, Fla. Oct. 17. The first part of the program was devoted to a round table discussion by the ethics and placement committee on the following topics: Contracts and the relationship between organists and their churches—Leigh W. Conover; ethics of the church musician—Hazel Morey; training and preparation of organists—Peg Gamble. The second half of the program was a report by Jean Toth, co-chairman of the chapter placement service. Dean Morey announced a recital by Frank Asper at the Union Congregational Church Nov. 13.

LEIGH W. CONOVER

Greenwood

The Greenwood, S.C. Chapter met Oct. 24 at the Associate Reformed Presbyterian Church, Due West, S.C. Bankston Derrick introduced Mrs. J. C. Koonz who conducted her junior choir in three psalms with Anne Hoffman accompanying. A talk on psalmody was given by the Rev. George L. Letize. The senior choir under the direction of John Brawley sang three psalms with Mrs. Koonz accompanying. Dean Roberta Major presided over the business session. Refreshments were served.

LAURA TERRY

Sarasota-Manatee

The Sarasota and Manatee, Fla. Chapters held a Guild service Oct. 9 at the Whitfield Presbyterian Church. Mrs. Boyd A. Limmer was chairman for the service and played the organ numbers and accompanied the two soloists. The Rev. Raymond H. Rewerts gave the address.

EMILY I. SIMPSON

Katharine Fowler, M. Mus.

Western Presbyterian Church
Washington, D. C.

HENRY FUSNER

S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

GEORGE L. GANSZ

Centenary College
Hackettstown, New Jersey

STUART GARDNER

Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

JOHN GROTH

Broadway Congregational Church
New York City

Spartanburg

The Spartanburg, S. C. Chapter met Oct. 28 at the Oak Hall Inn for a Dutch dinner. After the meal members went to the Congregational Church of Christ, Tryon, N.C. for a program and meeting. The program consisted of the Advent and Christmas portions of Bach's Orgelbüchlein. Organists for the evening were: William Bradley, Rachel Pierce, Carol Bizzell, John Williams, Ruth Graham and Guydiana Holland. Russell Cloud, baritone, was guest soloist. A choir of twenty-five voices representing five area churches sang the chorales. A business meeting after the program concluded the evening.

CAROL BIZZELL

Norfolk

The first meeting of the Norfolk, Va. Chapter was held Oct. 4 at Christ and St. Luke's Church with Mrs. S. H. Ferebee, dean, presiding. Dinner and a singfest led by Charmione Rose preceded the program. The program of national convention highlights was arranged by Mrs. Ferebee, Mrs. Charles Vogan and John Halvorsen. Officers are as follows: Mrs. Ferebee, dean; Mrs. Vogan, sub-dean; William Boyll, treasurer; Mrs. Clyde Bradshaw, registrar; Mrs. L. M. Burner, secretary. Programs for the year were announced to include lectures by Alec Wyton and Eduard Nies-Berger and recitals by Pierre Cocheureau and members of the chapter.

The Norfolk, Va. Chapter met at the Temple Israel Nov. 1. Mrs. S. H. Ferebee, dean, presided over the short business session. Following a talk on the Jewish religion and its worship services by host Rabbi Goldman the choir sang a concert of liturgical music under the direction of Cantor Matlin and accompanied on the organ by Mrs. Henry Bernick. The program consisted of works by Lewandowsky, Ancis, Kovsky, Strassburg, Naumberg and Kosakoff.

RUTH WELDON BRADSHAW

Central Florida

The Central Florida Chapter met at St. John's United Lutheran Church, Nov. 1 to hear the choir, under the direction of Harold Sanford, AAGO, sing the Verdi Requiem.

MIRIAM E. PENRUD

Asheville

The Asheville, N.C. Chapter met Sept. 26 at the All Souls Episcopal Church. A committee headed by Mrs. Richard B. Ford outlined program plans. Emphasis will be placed upon fuller participation by members. A handbook listing members and programs will be compiled. Dean Clair F. Hardcastle presided over the meeting.

Wives and husbands of members of the Asheville, N.C. Chapter were guests Oct. 24 at a potluck supper held in the Malvern Hills Presbyterian Church. The film, Singing Pipes, was shown. Dean Clair F. Hardcastle presided at the business meeting.

Laura Terry

ELDON HASSE

FIRST METHODIST CHURCH
Temple Mishkan Israel
New Haven, Conn.

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

HAROLD HEEREMANS

F.A.G.O., CH.M., FT.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

JOHN HUSTON

First Presbyterian Church
Stephen Wise Free Synagogue
New York City

Richmond

New members were introduced and welcomed at the opening meeting of the Richmond, Va. Chapter Sept. 13 at St. Giles Presbyterian Church. Eduard Nies-Berger spoke of his interesting experiences in New York and Los Angeles.

The Oct. 4 meeting at St. Stephen's Episcopal Church was the standard anthem reading meeting which is always so helpful to many.

GRANVILLE MUNSON, JR.

Atlanta

The Atlanta, Ga., Chapter sponsored Alec Wyton in a recital at the Temple Oct. 17 and in a master class at the Holy Trinity Episcopal Church Oct. 18. Mr. Wyton's program is included in the recital section of this issue. Representative groups from the Georgia and Tennessee area were in attendance.

KATHLEEN QUILLIN

Memphis

The Memphis, Tenn. Chapter met Oct. 10 for its annual minister's night dinner meeting at St. Mary's Episcopal Cathedral. Mrs. Darrell Henning, dean, conducted the business session. Convention Chairman William Gravesmill gave a report on plans for the regional convention to be held in Memphis June 27-30. Richard White gave a commentary on the Relationship Between Minister and Organist or Choirmaster: its Relationship to the Worship Service. Joe A. Morrow, host organist, played three organ pieces by Titcomb and directed the choir in four Friedell anthems.

EUGENIA EASON

Upper Pinellas

The Upper Pinellas Chapter held its annual get-together dinner Oct. 24 at the Chapel by the Sea, Clearwater Beach, Fla. A turkey dinner was served by ladies of the church. Mrs. Robert Grow directed a humorous skit depicting some improper choir habits. Mrs. William Storey sang a group accompanied by Mrs. George Gross. The speaker of the evening was the Rev. Jesse E. Waller, whose talk brought out the importance of co-operation between clergy and organists and choir directors. Mrs. Eugene Kalb was chairman of the evening.

EARLINE C. NORSE

Central Missouri

The Central Missouri Chapter met Oct. 26 to hear a recital by Donald R. M. Paterson at the chapel of Stephens College, Columbia. Mr. Paterson's program is included in the recital section.

The chapter met Oct. 28 for its annual picnic at Dean Carl E. Burkel's cabin near Jefferson City. At the short business meeting it was decided to attend the mid-winter conclave in St. Louis as a group.

JACQUELINE B. RAITHEL

Muscle Shoals

The Muscle Shoals, Ala. Chapter sponsored Kenneth Turvey in a recital at the First Presbyterian Church, Florence, Oct. 16 to celebrate Guild Sunday.

The first meeting of the season was held Oct. 9 at the home Mrs. J. Will Young, dean. Mrs. C. D. Fairer, sub-dean, announced the programs for the year.

SARAH SCHMIDT DODSON

Charlotte

The Charlotte, N.C. Chapter held a dinner meeting Oct. 17 at the Wesley Foundation Student Center, Rock Hill, S.C. After a brief business meeting members attended the recital by Fernando Germani at the Winthrop College auditorium. His program is listed in the recital section. After the program a reception was held in honor of the guest artist and members.

MARY ELIZABETH DUNLAP

Jackson

The Jackson, Miss. Chapter held its initial meeting of the year Sept. 25 at the student union building, Millsaps College, with Leland Byler as host. After a luncheon Dean Charles McCool presided over the business meeting and made suggestions for the program of the year. Following the meeting Donald E. Kilmer played the program listed in the recital section at Galloway Memorial Methodist Church.

St. Louis

The St. Louis, Mo. Chapter met at the Grace Methodist Church Oct. 24 with Douglas Breitmeyer as host-organist. At the business meeting Dean Charles Heaton announced plans for the mid-winter conclave to be held Dec. 27-30. After the business meeting an organ workshop was conducted by Fernando Germani who played a recital sponsored by the chapter the night before.

Mrs. CHARLES L. NOWLAND

Tampa

The Tampa, Fla. Chapter met Nov. 7 at the chapel of the First Baptist Church with Margaret Knauf as hostess. Student organist, pupils of members, were guests of the evening and the program was geared to their interests. Mrs. Knauf and Mrs. James McAllister played music ranging from simple preludes, chorales and hymn tune arrangements to more difficult material appealing to experienced organists. Each discussed registration etc. Dean Helen Wiltshire held a business meeting following the program; plans were made for the E. Power Biggs recital at the First Presbyterian Church Jan. 17.

WILMA W. SHOKES

Mobile

Members of the Mobile, Ala. Chapter attended the Sabbath worship service Oct. 21 in the Spring Hill Avenue Temple. Rabbi Bloom explained the service afterwards and conducted a question and answer period. Refreshments were served.

NELLIE HAYDEN

W. WILLIAM WAGNER

Organist and Choirmaster
THE OLD STONE CHURCH
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ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL
PHILADELPHIA

JULIAN

WILLIAMS

Mus. Doc.
Pennsylvania

News of the American Guild of Organists—Continued

Wichita

The Wichita, Kans. Chapter held its Oct. 18 meeting at the Woodland Methodist Church. Mrs. Duane Wittmer, sub-dean, gave a lecture on Guild examinations with special emphasis on the service playing examination. This program was a sample test requirement for the service playing certificate. Participating were: Hollis Schindler, Irma Jean Dunn, Richard Woods, Arnold Lynch, Mrs. Gary Coover, Mrs. Kenneth Shaw, Mrs. John Hall and Mrs. Robert Hallowell.

LEOLA FREE

Mason City

The Mason City, Iowa Chapter met Oct. 18 at the First Christian Church. The theme for the evening was the music of Buxtehude. Mrs. Wallace Allen and Marie Von Kaenel were in charge. Mrs. Allen played: Prelude and Fugue, Buxtehude; Aus der Flötenur, Haydn, and Concerto del Sigr. Meck, Walther. Miss Von Kaenel's numbers were Chaconne in E minor and Prelude and Fugue, Buxtehude, and Chorale Prelude, Willan. The social committee included Wilma Nyce, Mrs. Loren Brown, Mrs. Fred Geigel and Mrs. Harold Peterson.

MARGARET PETERSON

Buena Vista

Members and guests of the Buena Vista, Iowa Chapter met Oct. 9 in the home of Miriam Hartley, Battle Creek. Dean L. B. McGinnis opened the meeting by reading the declaration of religious principles and objectives. An interesting report on the Detroit convention was given by Frances Heusinkveld; others present told of summer musical activities. Refreshments were served by Miss Hartley.

VIRGINIA BOGGS

Stephens College GSG
The Stephens College student group held its second meeting of the year Oct. 11. After a brief business meeting the group heard recordings of works played by Finn Viderg. A letter was sent to Mr. Viderg expressing the group's enthusiasm for his playing. Visits to local churches and student recitals were planned for future meetings.

ANNE PARKS

Dubuque
The set of cast chimes of St. Luke's Methodist Church was the object of attention for the Dubuque Chapter Oct. 23. Helen Stuber of the host church arranged the program. Members heard Dr. Walter Baumgartner, chime, talk on the history and construction of the chimes along with remarks on the techniques and music. He also recalled highlights of his forty-two years as chime. Members climbed the tower in groups to hear and watch the instrument in action. A social followed in the church parlors.

MARK R. NEMMERS

PEETERS AT WORKSHOP OF ST. OLAF COLLEGE STUDENTS



FLOR PEETERS played the two dedicatory recitals Oct. 9 and 10 on the new Schlicker organ at St. Olaf College, Northfield, Minn. which is described and pictured on another page of this issue.

Enthusiastic crowds of 1700 and 1500 heard the identical programs. He also gave a workshop Oct. 11 for students of the college at which the picture above was made.

Waterloo

The Waterloo, Ia. Chapter had its annual Guild service Oct. 23 at the First Congregational Church with host pastor Charles F. Jacobs conducting the service. Host organist Bruce Bengston played the organ numbers and accompanied the choir which sang Franck's Psalm 150 under the direction of Robert Reeves. Members rededicated themselves by reading the declaration of religious principles. The deadline for the chapter's student organ playing contest was announced as Feb. 1. Address all inquiries to Philip Hahn, ISTC, Cedar Falls, Iowa.

MRS. LEO BERGMANN

Central Iowa

The Central Iowa Chapter opened its season with a potluck dinner and meeting Oct. 10 at the home of Mrs. Elvin Schmitt. Dean Robert Burns presided. Howard Kelsey, regional chairman from St. Louis, was present and gave helpful comments regarding the regional convention to be held in Des Moines June 13, 14 and 15.

Red River Valley

The Red River Valley Chapter met Oct. 9 at the Trinity Lutheran Church, Moorehead, Minn. The program consisted of Contemporary Organ Works and a lecture by Ruth Berge, Concordia College. Highlights of the Detroit convention were given by Miss Berge. New officers are: Mrs. W. A. Smaby, dean; Mrs. Robert W. Seigel, sub-dean; Mrs. R. E. Utke, secretary; Mrs. Ross Fillebrown, treasurer. Mrs. Smaby presided over the business meeting.

ROSE M. TEICHMANN

Twin Cities GSG

The Twin Cities student group started its fall program with a banquet Sept. 30 at the House of Hope Presbyterian Church, St. Paul, Minn. The program consisted of a Marcello oboe concerto, a demonstration on the newly rebuilt organ by host organist Eugene Nordgren and a demonstration of the forty-eight bell carillon. It was announced that the Oct. 30 meeting was to have been a trip to St. Olaf College.

J. ROBERT CARLSON

Western Iowa

The Western Iowa Chapter met Nov. 6 for an organ tour. The First Methodist Church, the First Presbyterian Church and Briar Cliff College Chapel were visited with Elma Jewett, Katherine Hedeon and Sister Mary De Cascia greeting the guests, respectively. After the tour members adjourned to the Normandy restaurant for dinner and a short business meeting.

MRS. CLAIRE I. NYLEN

Arrowhead

The Arrowhead Chapter held a minister-organist dinner Oct. 11 at the Gloria Del Lutheran Church, Duluth, Minn. Dr. Henry Ehlers gave a talk, and a discussion between the ministers and organists was led by the Rev. Wayne Peterson and Ruth Alta Rogers. Officers for the year are: Mrs. Thomas G. Sturgeon, dean; Donald H. Andrews, sub-dean; Ray Long and Mrs. Orion Anderson, secretaries; Mrs. L. C. Coffin, treasurer; Mrs. Walter E. Johnson, registrar; Marie Moyer, librarian. It was announced that Virgil Fox will be sponsored in a recital by the chapter in December.

ISABELLE B. JOHNSON

Lincoln

The Lincoln, Neb. Chapter met Nov. 7 for the usual cafeteria supper at the YMCA. After dinner the group went to Weller Chapel, Concordia College, Seward, Neb., where Paul Rosel demonstrated the new Kuhn tracker organ built in Maenendorf, Switzerland and installed in September. Mr. Rosel played: Prelude in F minor, Handel; Lord, Jesus Christ, Be Present Now, Walther; Adagio in G minor, C. P. E. Bach; O Sacred Head, Peeters; If Thou but Suffer God to Guide Thee and Jerusalem, Thou City Fair and High, Reger; Sheep May Safely Graze, Bach; Prelude and Fugue in D major, Buxtehude. The Concordia Student Group entertained at a social hour.

MRS. DALE UNDERWOOD

Southeast Minnesota

The Oct. 24 meeting of the Southeast Minnesota Chapter began with a tour of four widely differing organs in Owatonna. At the Associated Church on a 1940 Reuter, Carl Harrer played Hymns, Fielitz and Supplication, Parmentier. At St. Joseph's Catholic Church on a 1929 Kilgen Leon Miller played Ich ruf' zu dir, Bach, Andante Cantabile, Symphony 4, Widor, and Grand Choeur in G, Faulkes. At St. John's Lutheran on a 1959 Jubal electronic Elmer Ackermann, Jr. played Prelude in D, Bach, Toccata in F, Buxtehude and Communion, Purvis. At the First Baptist Church on an 1893 Steere tracker Carllyn Yust played Cantilena, Goiterman, and Aria in F, Handel. Refreshments were served at the final church by Mrs. Yust and her choir.

ROBERT H. JUENS

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News of the American Guild of Organists—Continued

ORGAN EDUCATION EVENT

The Toledo, Ohio, Chapter in cooperation with the Toledo Museum of Art provided a public demonstration recital Nov. 6 in the museum's Peristyle. Marguerite Long gave a vigorous performance of Bach's *Wir glauben all' an einen Gott*, Schöpfer. Robert Jobe, supervisor of music at the museum, introduced Dr. John H. Fritz, chapter dean, who explained the workings of the console. Rolden Jones told of the structure of various pipes and showed examples of the pipe families. Leslie Peart improvised on flute stops and played Handel's *Musical Clock*.

Miss Long demonstrated diapasons separately and in chorus in the hymn tune *Nicea*; Mary Cheyney Nelson improvised on string stops and played Peeters' *Lied to the Desert*. Carolyn Seeman demonstrated the reeds and played: *St. Agnes*, Clokey; *Basse et Dessus de Trompette*, Jullien; *Joseph Est Bien Marie*, Balbastre; *How Brightly Shines the Morning Star*, Buxtehude, and Agincourt Hymn, Dunstable. Miss Long showed various ensembles in Durufé's *Chorale* and Variations on *Veni, Creator Spiritus*, building to a brilliant climax.

A sizeable audience was invited to inspect the console and chambers where Bob and Bill Muller of the H. W. Muller company explained the "insides" of the organ.

The chapter met Oct. 18 at the Toledo Pipe Organ company whose president, Julian Bulley, gave a detailed analysis of Jamison's Organ Design and Appraisal. A tour of the factory followed and several members regaled the group with nostalgic sounds of an old theater organ set up in the shop. The host served refreshments.

WALTER R. RYE

Toledo

The Toledo, Ohio Chapter held its first meeting of the season at the First Baptist Church Oct. 7 with Leslie Peart as host. A tribute to the late H. W. Muller for his years of faithful service to the organ profession was read and a copy sent to his family. Charlotte Engelke announced plans for the regional convention in Toledo to be announced in THE DIAPASON after the first of the year. Richard Trepinski showed the Casavant film *Singing Pipes*. It was announced that Walter Rye was to play a recital at St. Mark's Episcopal Church, Oct. 23. A social hour followed.

HARRY COLE

Sandusky

The Sandusky, Ohio Chapter met at the First Congregational Church Nov. 6. The program, in charge of Mrs. Jack Mayer, featured Shawness Press recordings of recently published music. Copies of the music were distributed for the group to follow. Four organ recitals in surrounding communities were announced. Refreshments were served following the meeting by Mrs. Mayer and Mrs. James Judson.

LAURA M. LONG

Dayton

The Dayton, Ohio Chapter opened its season Oct. 3 with a potluck dinner at the Virgil Battenburg's home. Dean Robert M. Stofer presided over the business meeting which followed. The year's program was outlined by Sub-dean A. Edward Kerr and new members were introduced by the membership chairman. A program of organ and piano duos was played by Evelyn Battenburg and Beatrice Isenhart. Katheryn Allen played a group of service numbers. A panel, moderated by Dean Stofer, gave a report and evaluation of the recent national convention. Panel members were: Onda O'Roark, Mrs. Warren Thresher, Pauline Williams, Denise Greiner, Burton Weaver, Frank Michael and Marjorie Street. Miss Street also showed colored slides of churches, organs and interesting personalities taken at the convention.

FLORA BELT REED

Cincinnati

Members of the Cincinnati Chapter were guests Nov. 1 of the adult choir of the Shiloh Methodist Church. A program by the senior choir was under the direction of Thomas Tate assisted by Mrs. Donald Redman. Guest organists for the evening were Mrs. William C. Wayne, South Fort Mitchell, Ky., and Albert Meyer. Following the program a social hour was held in the education room.

MRS. CARL HEIMERDINGER

Whitewater Valley

The Whitewater Valley Chapter met in Hamilton, Ohio Oct. 10 for a tour of churches in that city conducted by Robert Rudesill. Members tried out organs of the Presbyterian, Methodist, Lutheran, Episcopal and Roman Catholic Churches.

MARY SLADE

Youngstown

The Youngstown, Ohio, Chapter opened its current recital series Oct. 21 featuring James W. Evans at St. Luke's Lutheran Church. His program included works by Stanley, Bach, Franck, Bingham, Hill, McKay, Freed and Karg-Elert. The following day Dr. Evans conducted a well-attended workshop. The work was divided between choral and organ works and methods with displays and books available in addition to a packet of music for study.

MRS. CHARLES E. SITTIG

Lorain County

The Lorain County, Ohio Chapter held a short business meeting Nov. 7 in the studio theater of Oberlin Conservatory before attending a recital by Heinrich Fleischer. Organ students of the conservatory sang the chorales before several numbers: *Magnificat*, Quinti Toni, Scheidt; *Passacaglia* in D minor, Nun bitten wir den Heiligen Geist and *Prelude and Fugue* in F sharp minor, Buxtehude; Nun bitten wir den Heiligen Geist, Lenel; Nun komm' der Helden Heiland, Prelude and *Fugue* in C minor, Vor deinen Thron tret ich hiermit and *Passacaglia* and *Fugue* in C minor, Bach.

The Lorain County Chapter met Oct. 17 at St. Paul's Lutheran Church, Amherst, Ohio, with Mrs. Howard Higgins, dean, presiding. Following a business meeting John Stubler talked about his year of study in Salzburg, Austria as a member of Oberlin Conservatory junior class. He showed pictures of famous organs he visited in Holland, Germany, France and Spain. At the close of the program refreshments were served.

The chapter opened the season with a picnic at the J. M. Rosso home, Avon Lake, Ohio, Sept. 11. The dinner was followed by a social hour and games.

GENEVIEVE M. CLARK

Lafayette

The Lafayette Chapter met at the Charles Fox home, Monticello, Ind., Oct. 17. Dean Robert Neuenschwander presided over the business meeting at which plans for the lecture-recital by State Chairman Bernice Fee Mozingo were discussed. Ellen Young introduced the program *Fun at the Hammond*. Elsie Slenker, Beverly Fox, Sandra Dyer, Mrs. Young and Ruth Oliver Smith played. Refreshments were served.

THEODORE J. PURCHLA

St. Joseph Valley

The St. Joseph Valley Chapter met Oct. 10 for a dinner meeting at St. Paul's Memorial Methodist Church, South Bend, Ind. The activities of the coming year were outlined by Dean Richard L. Grant. Two films were shown following the business meeting: *The Compenius Organ* in Denmark, featuring Finn Viderø playing music of Buxtehude, and *Singing Pipes*, a film on organ building made by Casavant Frères. The program for November was announced.

The St. Joseph Valley Chapter met Nov. 6 at the First Christian Church, South Bend, Ind. Regional Chairman Lawrence Apgar, AAGO, ChM, was the guest speaker. The subject for the afternoon meeting was *Clergy and Organist Relations*.

LUCILLE I. BEAL

Lake County

The first meeting of the season for the Lake County Chapter was held Sept. 26 at the home of Robert Bittner, Mentor, Ohio. Members met for a potluck supper and inspected a large pipe organ which Mr. Bittner has assembled in his home.

THEODORE J. PURCHLA

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HALLOWE'EN CORN

The Indiana University Chapter met Oct. 17 in the organ studio of the music building. Dr. Oswald Ragatz, Dr. George Wilson and Euel Belcher entertained the group with a humorous program of organ music. Dr. Ragatz played Fantasy on *Nursery Tunes*, Elmore, and then to the light of candelabra supplied by "Brother George" demonstrated his skill at playing glissandos. Mr. Belcher displayed pedal glissandos in Elmore's Rhumba. Dr. Wilson gave a stirring rendition of Lemmens' *The Storm*, complete with thunder and lightning effects.

In conclusion the "Quadrupus"—Dr. Ragatz and Wilson—played organ duets during which Dr. Ragatz threw *Hallowe'en corn* to members.

Dean Lloyd Cast discussed plans for future programs and urged all organ students to join the Guild.

ANN W. LORD

Chippewa Valley

The Chippewa Valley Chapter met Oct. 17 for a dinner meeting at the First Congregational Church, Eau Claire, Wis. Mrs. Roland Hopmann, dean, presided over the business meeting. Clark Angel, sub-dean, planned the evening's program of a panel discussion by Dr. Charles Melcher, minister, Floria Collins, organist, and Mr. Angel, choir director.

MRS. J. KRAUSE

Madison

The Mystery of Vocal Technic was discussed by Mrs. Ross Horrall, DeForest high school, at the Oct. 24 meeting of the Madison, Wis. Chapter at the First Unitarian Church. Ruth Pilger Andrews opened the meeting with a fifteen minute organ meditation. New members and transfers were accepted at the business meeting.

RUTH PILGER ANDREWS

Northeastern Wisconsin

The Northeastern Wisconsin Chapter held its first meeting of the season Oct. 23 at the Lawrence College chapel, Appleton. Dean Leroy Fielting presided over a brief business meeting. The program, conducted by Dan Smith, was a demonstration and discussion of choral accompaniments not written for organ and therefore difficult to play on the organ.

ALICE MUMME

Danville

The Danville, Ill. Chapter held its first meeting of the season Oct. 18 at the St. James Methodist Church. Sub-dean Grace Garrett gave a brief talk on Guild history. Mrs. Kenneth Shafer, dean, reviewed programs for the year and distributed program booklets. Special thanks were expressed to Miss Garrett for her work on the program committee. Gerald Perkins, host organist, played numbers from his recent Illinois Wesleyan master recital including: *O Lord, Hear My Suffering*, Krebs; *Prelude in C*, Krieger; *Fantaisie in A major*, Telemann; *Fantaisie and Fugue in A minor*, Bach; *Third Chorale*, Andreissen; *Prayer of Christ, Ascension Suite*, Messiaen; *Acclamations*, Langlais.

CAROLYN LE CLAIRE

North Shore

For its first meeting of the season the North Shore, Ill., Chapter attended a Guild Sunday service Oct. 9 at the Edison Park Methodist Church. Mrs. Leland Phelps, host organist was assisted by Robert Stebbins. The church choir augmented by chapter members was directed by William Ballard. Works of AGO members were featured including those by Sub-dean Jack Goode, Dean Austin Lovelace and Past-dean Thomas Matthews. A meditation entitled *Christian Singing* was given by the Rev. Wesley Westerberg, president of Kendall College. Following the service, members and guests enjoyed a potluck supper.

MRS. JOHN TINDALL

Springfield

The Springfield, Ill. Chapter met Oct. 18 at the Fifth Presbyterian Church for a panel discussion of the relationship of the organ to the service. The Rev. George Schminck represented the clergy, Daniel Spreckleyer the choir director, Mrs. Charles Stephens the teacher and Sandra Kaby the organist. Paul Koch, program chairman, announced the next meeting considering wedding music and the Wilma Jensen recital for Jan. 31.

MRS. JOHN B. NOLAN

Monroe

The Monroe, Mich., Chapter held its Guild service Oct. 16 at the Good Shepherd Lutheran Church. The organists for the service were Mrs. Geroge Teall and Helen Boughton, host organist. Organ music heard was by Zuniga, Ellsasser, Purvis and McFarlane. The choir sang an anthem by Titcomb. A short business meeting was held after the service.

SHIRLEY WEILNAU

News of the American Guild of Organists—Continued

NEW MICHIGAN CHAPTER

The installation meeting of the new Muskegon-Lakeshore Chapter was held Oct. 12 at the Central Reformed Church with Bertha Leenstra as hostess. Plans were outlined for a hymn festival in November with John Wheeler as chairman.

Miss Leenstra explained the rebuilding of the organ and the additions made to it and gave a demonstration of service music with Dorothy Sheets co-operating.

The following were installed at the installation service: Arnold Bourziel, dean; Mr. Wheeler, sub-dean; Mrs. Sheets, recording secretary; Irene Kolkema, corresponding secretary; Miss Leenstra, treasurer. Chaplain Charles Dibble presented the charter to Dean Bourziel.

Refreshments were served by Mrs. John Stegink and her committee.

IRENE KOLKEMA

Lansing

The Lansing, Mich. Chapter opened its season Sept. 25 at the Culmer W. Peterson home with a lawn party, held in the recreation room due to rain. Dr. Corliss Arnold, dean, welcomed guests and new members and announced the schedule for the year. Pauline Redmond presided over the punch bowl and Mildred Roosman took charge of the refreshments.

JEAN PETERSON

Southwest Michigan

The Southwest Michigan Chapter held its Nov. 7 meeting at Western Michigan University, Kalamazoo with Dr. Arthur Birkby as host. The chapter sponsored Frederick Jackisch, Wittenberg University, in a recital of works by Bach, Rene Frank, Helmut Bornefeld, Vierne, Rowley and Langlais.

HUGH ROBINS, JR.

Peoria

The Peoria, Ill. Chapter sponsored Robert Rayfield, Moody Bible Institute and AGO state chairman, Oct. 9 at St. Paul's Episcopal Church following the chapter's Guild Sunday evensong. His numbers appear in the recital pages. The sermon at the service was given by the Rev. Robert G. Preston. About 200 were in attendance and joined in reciting the Guild creed.

The chapter sponsored Hugh Giles in the following recital at the First Methodist Church, Nov. 6: Prelude and Fugue in B minor and Blessed Jesus We Are Here, Bach; Suite for a Musical Clock, Handel; Prelude and Fugue on B-A-C-H, Liszt; Sarabande and Rhythmic Trumpet, Bingham; Elevation, Dupré; Pasticcio and Postlude, Langlais; Folk Tune, Whitlock.

JAMES E. CLUSKEY

PARTICIPANTS IN GUILD SERVICE



THE WHITEWATER VALLEY Chapter held its Guild service Oct. 9 at the Trinity Lutheran Church, Marysville, Ohio. The four organists for the service are pictured above; left to right they are: the Rev. Marvin Peterson, AAGO; Wil-

liam H. Faulkner; Mrs. Elmer Oppilie, and seated at the console Irene Hegenberger, host organist. The four organists played works by Rheinberger, Edmundson, Bingham, Boëllman, Bach, Choeveaux and Vierne.

BLOOMINGTON-NORMAL
The Bloomington-Normal Chapter held its first meeting of the year at the First Presbyterian Church, Normal, Ill., Oct. 3. The evening was devoted to a discussion on service playing with host organist Patricia Whikehart, John Terwilliger and Dwight Drexler on the panel. Many stimulating ideas were discussed. Officers for the year are: Charles Gaines, dean; Robert Keener, sub-dean; Miss Whikehart, secretary-treasurer.

PATRICIA WHIKEHART

ALAMO
The Alamo Chapter met Oct. 20 at the Trinity Baptist Church San Antonio, Tex., to hear Virgil Fox play the dedicatory recital on the new Allen electronic instrument.

EDWIN C. BREEZE

TULSA
The Tulsa, Okla. Chapter met Nov. 1 at the Trinity Episcopal Church for dinner and a business session. Following the meeting they attended a recital at the Sharp Chapel played by Jean Gentry Waits students. Their program appears in the recital pages.

SAM BRIGHT

NEW ORLEANS
The New Orleans, La. Chapter began its season with a dinner meeting at Brennan's in the French Quarter. At the short informal business meeting plans were discussed for an organ recital and workshop to be held later in the year. Mrs. Robert Lien, dean, appointed a chairman to begin work on a concert honoring Healey Willan and Joseph Clokey to be given at the Canal Street Presbyterian Church in January.

DOROTHY ELDER

FORT SMITH

The Fort Smith, Ark. Chapter met Nov. 5 at the First Methodist Church, Van Buren, for an evening of Great Hymns of Historic Periods. Leaders were Mrs. Harry Bryan and Mrs. William H. Wood with Mrs. Solon Wilder directing the hymn singing. Mrs. Ben Watkins as organist and the Rev. W. M. Womack reading the scripture. Others on the program were David Huffstetler, Phillip McLendon and the First Lutheran Church choir directed by Donald Hendrickson and accompanied by Ollie Thompson.

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Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

News of the American Guild of Organists—Continued

NEW TEXAS GSG

A new Guild student group was formed Sept. 10 at Arlington, Tex. It received its charter Oct. 8. The Fort Worth Chapter is its sponsor and Mrs. Jack Patterson its supervisor.

Oklahoma City

The Oklahoma City, Okla. Chapter held its first meeting of the season Oct. 3 at St. Luke's Methodist Church with Sub-dean Fred Haley, as host. Following the business meeting with Dean Roger Malone presiding, a recital of service music was played by Pat Crigler, Fred Haley, Winifred Curtis and James Christensen. A list of service music including music based on hymn and chorale tunes; Anglican and Gregorian chants; the Jewish liturgy, and seasonal selections was given to each member. An exhibit of organ music suitable for use in the church service was on display.

The chapter met at the First Presbyterian Church, Nov. 7 for a dinner meeting. After dinner Dean Roger Malone presided over the business meeting; plans for service playing examinations were discussed. Gale Enger, host organist, played a recital of the three Hindemith sonatas on the Austin organ. Preceding the recital Mr. Enger played excerpts from each on the piano, pointing out the characteristics and construction in relation to keys, cadences, high points of musical interest and melodic structure. A paper relative to the lecture-recital was given to each person.

MARY KATE ROBINSON

Central Arizona

The Central Arizona Chapter held a choral and organ workshop at the Faith Lutheran Church, Phoenix, Oct. 17 conducted by Dr. Roberta Bitgood. The afternoon session consisted of an outline of materials and methods for choirs of all ages with Dr. Bitgood drawing on her own experience for practical solutions to problems. After dinner the organ workshop was held with Dr. Bitgood speaking from the console.

The chapter sponsored Dr. Bitgood in a recital Oct. 18 at the First Methodist Church.

MANVIN ANDERSON

Lake Charles

The Lake Charles, La., Chapter met at the First Methodist Church, Welsh, Oct. 9. Following a business session members joined the congregation for a choral vespers service to mark AGO Sunday. C. Allison Salley directed the choir and Henry Gillett was organist for the service. Included in the program were works of Mendelssohn, Marcello, Vaughan Williams and Tallis. A reception was held following the service.

WILLIAM STORMER

Salt Lake City

The first meeting of the season of the Salt Lake City Chapter was a get-acquainted and planning meeting held Oct. 9 at the Aviation Club. After dinner Dean Max E. Hodges led a discussion of suggested programs for the year. A number of new committees were appointed. Some officers automatically take over the responsibility for some committees. Several prospective members were present.

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M. SEARLE WRIGHT



M. SEARLE WRIGHT, director of music at St. Paul's Chapel, Columbia University, will be a featured recitalist at the midwinter conclave in St. Louis. An active AGO member and holder of the FAGO certificate, he served recently as national secretary and is currently a member of the council.

Mr. Wright has played widely on both sides of the Atlantic and has the distinction of being the first American-born organist to play in Westminster Abbey.

His hilarious antics on the Mighty Wurlitzer at the Detroit convention in June showed yet another facet of his talent which embraces composition, choral conducting, teaching at the Union Seminary and recital playing.

North Texas

The North Texas Chapter met Oct. 8 at the Carroll Thompson home, Wichita Falls. Names of prospective new members were placed before the group. Foundations were laid for the year's study of Contemporary American Sacred Music by Thomas Shaw whose talk on Backgrounds of American Sacred Choral Music stimulated a lively discussion. Salient points in the background of American sacred organ music were played by Dr. Nita Akin.

The chapter held its first meeting of the year Sept. 20 at the home of Dr. Akin, Wichita Falls. Following a dinner Dean Brent Stratton outlined the year's activities with the help of the committee chairmen. It was voted unanimously to sponsor a recital series of outstanding local talent. Joyce Jones will be sponsored in a recital in February.

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Kern County

The Kern County Chapter met Oct. 3 at the Doyle Krause home, Bakersfield, Cal. A Wicks Organ Co. representative showed the film *Capturing the Wind*. Refreshments were served by the hostess and her assistants.

The chapter met at Cindy's restaurant for the first meeting of the season Sept. 12. The student group officers were installed by Mrs. Henry Butcher, dean.

PHYLLIS INDERMILL

Portland, Ore.

The Portland, Ore. Chapter met Oct. 9 at Henry Thiele's restaurant for a dinner-business meeting. After dinner the chapter observed Guild Sunday with an evensong service at St. Mark's Episcopal Church. Host organist Donald McPherson played works by Isaac, Scheitl, Armsdorff and Bach. Choirmaster Richard Muhle conducted the choir in anthems by Vittoria, di Lasso and McK. Williams. A reception was held after the service.

The chapter held its first meeting of the season Sept. 19 at the First Presbyterian Church with Dean James Welty presiding. Plans were launched to celebrate the chapter's golden anniversary in 1961. Reports were given by several members who attended the convention in Detroit and Vancouver, B.C.

DONALD MCPHERSON

Fort Collins

The Fort Collins, Colo., Chapter held its first meeting of the year Oct. 17 at the American Lutheran Church. The Rev. Alton Schwandt, host pastor, read a paper on *The Harmony of the Church Year*, in which he discussed the Christian calendar and how it is followed in liturgical churches. Dean Annette Martens, host organist, presided over the business meeting which preceded the program.

MRS. R. A. RYDER

Texas

The Texas Chapter held its annual service Oct. 17 at the Central Congregational Church, Dallas. The choirs of the host church and St. Luke's Episcopal Church sang under the direction of Robert Evans; Ben Camp was organist. The following officers were installed: Robert Ekblad, dean; Mr. Camp, sub-dean; Annette Black, AAGO, treasurer; Ada Terven, secretary; Winifred Bedford, registrar; Alice Knox Ferguson, AAGO, historian; John D. Newall, parliamentarian; Charles Young and John D. Hammond, auditors; the Rev. Duane Johnson, chaplain; Hugh Waddill, AAGO, John Quimby and Richard D. Howell, executive committee. Dean Ekblad announced the joint meeting of the Fort Worth Chapter and the Texas Chapter to be held Nov. 21.

The chapter met for its first dinner meeting of the year Sept. 19 at the Highland Baptist Church, Dallas. Dean Ekblad presided over the business meeting. Robert Scoggin, chairman of the recital series, announced the following programs: Oct. 31—Austin Lovelace, lecture-recital; Nov. 15—Carl Weinrich, recital; Jan. 17—Dale Peters, recital; Feb. 14—Marie Alain, recital; Mar. 14—Robert Noehren, recital and master class; April 11—The Texas Tech choir of Lubbock under the direction of Gene Kenney. Robert Newell introduced new members and Fred Stroop played a short recital.

ARCHIE Y. MCMILLAN

Tacoma

The Tacoma, Wash. Chapter met Oct. 10 at the Central Lutheran Church. Dr. D. Deane Hutchison, Portland, played a recital for the evening's program. A reception to meet Dr. Hutchison and new members was held after the recital at the home of Dean Mary Eubanks.

ARLINE BAKER

Albuquerque

The regular meeting of the Albuquerque, N.M. Chapter was held Oct. 17 at the Emmanuel Lutheran Church. An interesting lecture on the history of choral music was given by Don McRae, University of New Mexico, who emphasized points with representative recordings of various periods.

GLEN L. NELSON

Contra Costa

The Contra Costa County Chapter opened its season Oct. 5 at the Hillcrest Congregational Church, Pleasant Hill, Cal. Dr. Franz Herrenschwand, San Francisco Conservatory of Music, showed slides of European organs of all periods and played tapes of the same. Refreshments were served after the program.

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News of the American Guild of Organists—Continued

Orange Coast

The Orange Coast Chapter celebrated Guild Sunday Oct. 9 at the First Presbyterian Church, Anaheim, Cal. An organ recital within the service was featured in place of a speaker. Robert Finster, Pasadena, was recitalist and Susan Talevich accompanied the choir directed by S. Sheldon Disrud. Mr. Finster played works of Bach, Vaughan Williams, Arnell and Mader. Choir numbers were by Tschesnokoff, Titcomb, Brahms and Coombs. Miss Talevich played Marcello and Brahms. A reception concluded the event.

The Sept. 13 meeting was a program of liturgical music for Rosh Hashanah and Yom Kippur at Temple Beth Shalom, Santa Ana. Those heard were Harvey Goldstein, cantor, Bertha Goldstein, organist, a quartet of soloists and the choir. Cantor Goldstein spoke of the history of the chant and various types of liturgical modes. Contemporary settings as well as traditional were performed. A business meeting preceded the program. Coffee and Jewish pastries concluded the evening.

JOYCE SCHUMACHER

Los Angeles

The Los Angeles Chapter met at the First Presbyterian Church, Hollywood, Cal., Nov. 7. The dinner meeting was highlighted by the announcement that the 1962 national convention is to be held in Los Angeles. A recital was played by Charles Shaffer, dean of the Orange Coast Chapter. His program included numbers by Bach, Vierne, Schroeder, Donovan, Dupré and Van Hulse.

ELFRIDA DOLCH

Spokane

The Spokane, Wash., Chapter held its Guild service Oct. 9 at the Manito Presbyterian Church. The Rev. Kenneth M. Snyder, chaplain, officiated. Marilyn McGuire Stanton, Barbara Top Rockwood and Robert Kee, FAGO, played organ works by Couperin, Purvis, Franck and Widor. Leonard Martin and Frank MacCreary accompanied the choir in an anthem by Thiman.

The chapter held its first meeting of the season, the annual dinner meeting, Sept. 26 at the R.F.E. Stier home. Mr. MacCreary was the chef for the affair. The final program for the Guild service was announced. Mr. Kee played the recital found in that section of this issue.

FLORENCE THOMPSON

Chapter-Sponsored Choir Attracts 400 for Brahms Requiem

The festival choir sponsored by the Canton, Ohio Chapter drew a capacity audience of more than 400 to the Trinity Lutheran Church Nov. 6. W. Robert Morrison, FAGO, ChM, directed and Dene Barnard was at the organ. The choir, in its second year, rehearses weekly for two or three public programs per year.

The chapter's Oct. 24 meeting was a vesper service in Zion Lutheran church planned and organized by Dean David Bowler. The host choir directed by F.A.W. Liddell sang two anthems and the Rev. Tom B. Homrighausen, chapter chaplain discussed the role of the ministry of music. Thomas Jenei, Strasburg, Ohio played chorale preludes by Ahrens, Peeters, Rohlig, Brahms and Willan. The prelude, postlude and accompaniments were played by various members and included Prelude, Langlais, Antiphon 5, Dupré, and Fugue on the Kyrie, Couperin. A business meeting and fellowship hour followed in the social rooms. Yearbooks were distributed and new members introduced, bringing the active membership above the 100 mark.

JAMES A. STANFORTH, M.D.

Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter met at the Holliston Avenue Methodist Church for the first dinner meeting of the season with Dean Martha Farr presiding. Dr. Orpha Ochse introduced new members and Dr. Hunter Mead, sub-dean, outlined program plans. After a discussion of the music for youth campaign in the Pasadena area Past-dean Ronald Huntington showed a series of colored slides with commentary on his recent visit to the Vale of Kashmir. Marcia Hannah played music of Buxtehude, Bach, Brahms, Messiaen and Mulet for the program of the evening. She was joined by James Weller, trumpeter, in a performance of the Haydn Trumpet Concerto.

GAYLOR CARTER

San Jose

The San Jose, Cal. Chapter attended a choral evensong at St. Andrew's Episcopal Church, Saratoga Nov. 6. Included in the service were original choral works by host organist Dale Price. At the business meeting Dean Raynold L. Alvin invited the chapter to attend a special Christmas program at the Emmanuel Evangelical Lutheran Church in lieu of the regular December meeting.

The San Jose, Cal. Chapter held its annual Guild service at the Memorial Church, Stanford University. The university choir sang under the direction of Harold Schmidt. Dean Raynold L. Alvin read the declaration of religious principals and sub-dean Charles L. Sayers read the scriptural lesson. Following the service past-dean Herbert B. Nanney played the recital of German Baroque music listed in the recital pages of this issue. A short business meeting and refreshments followed.

HELEN FRAZER

Santa Barbara

The Santa Barbara Chapter held its first meeting of the new season Oct. 25 at the Community Presbyterian Church, Carpinteria. At a potluck dinner members had name tags with the names of organ stops and were asked to identify place-cards of unlabeled organ consoles cut from recent issues of THE DIAPASON. Dean-elect William J. Beasley introduced his new cabinet: C. Harold Einecke, sub-dean; Mrs. William Plake, treasurer; Mrs. James Woodard, secretary; Mildred Brockway Waaser, membership and hospitality chairman, and Brooks M. Davis, registrar. The evening's program included a potpourri of summer activities: Dr. Einecke and Mrs. W. Robert Nitske spoke of the RCCO convention; Mr. Davis spoke of the choral conductor's convention and a vacation trip, and Dean Beasley gave an outline of activities for the coming season.

BROOKES M. DAVIS

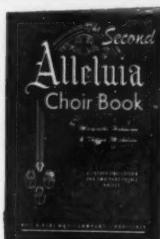
Sacramento

The Sacramento, Cal. Chapter met at the Trinity Episcopal Cathedral Nov. 1. Host organist John Lewis demonstrated and explained the order of the Episcopal service as well as a discussion of the basic principles of a good worship service. The evening was concluded with a social hour.

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Average Choral Output Arrives from Publishers

Though this month's review material is too late for most directors to put anything from it into rehearsal for this holiday season, Christmas music makes up a considerable portion of our receipts.

The most extended work to reach us since the last column is a half-hour cantata, Rejoice, Emmanuel Shall Come by Louie L. White, which Galaxy issues with orchestra parts available. This skilfully wrought work uses the traditional tenor narrator and the words of Mary are sung by a contralto. The occasionally divided mixed chorus is not very difficult and the small use of the treble choir is on familiar ground. Directors should see this.

Galaxy distributes Stainer and Bell editions of two sixteenth century Christmas works: Byrd's carol, Out of the Orient Crystal Skies (SA) and Merbecke's carol A Virgin and Mother (SAB). One of two by Gordon Young is also for Christmas: his unison setting of Love Came Down at Christmas; his other is an easy short From All That Dwell within the Skies which has a big ending. From the Elkin British catalog Galaxy sends W. R. Pasfield's Magdalen at Michael's Gate.

Some of Mills' list is for the Christmas season. Philip Gordon's Sweet Was the Song the Virgin Sang may be sung unaccompanied. Arthur Frackenpohl has arranged the Sussex carol, On Christmas Night, for SAB or SATB. Jack Beeson's Round for Christmas has some problems (not all of them necessary) which might invite disaster in the average volunteer choir. John Vincent's Glory to God is for male voices a cappella. Edward Rubbra's Up, O My Soul exploits resonances of fifths and fourths to good effect. His Lord, with What Care would require singers with good ears. There is some question as to whether Jack Beeson's Matthew, Mark, Luke and John has any religious connotation or is simply clever program stuff.

The B. F. Wood stack also brings Christmas to the fore. Jean Pasquet's Sleep, Thou Holy Child invites the combination of senior and junior groups. SA The Children's Christmas Carol, Wieder-Malin, and Ruth Bampton's SSA Winds Though the Olive Trees are good treble material and Don Malin's arrangement of a Schröter chorale, Rejoice, Rejoice, Ye Christians, is equally good for men's voices. Non-Christmas are Everett Titcomb's simple SA Jesus! Name of Wondrous Love and Don Malin's combined choir O Christ, Our True and Only Light, based on a fine chorale.

A big festival anthem by Arthur Bliss, Stand Up and Bless the Lord Your God (Novello) was composed for the Llandaff Cathedral, whose striking organ installa-

tion was pictured in this magazine a couple of years ago; soprano and bass solos and an effective organ part are included. A fine old Gloucestershire carol tune is the basis for Gerald Cockshott's unaccompanied On Christmas Night; his French Haste to the Manger is for unison voices or solo. Eric Thiman's Draw Nigh and Take the Body of the Lord is a useful communion anthem. Arthur Wills' ATB Magnificat has some interesting unconventional harmony which would demand accurate tuning. A Basil Ramsey arrangement of the S. S. Wesley Thou Wilt Keep Him in Perfect Peace completes Novello's group sent this month.

Augsburg sends some further Christmas material. Daniel Moe's To Us Is Born a Blessed Child has harmonic interest; it is for unaccompanied choir. A version by Johannes Riedel of an early seventeenth century work by Rogier Michael (The Birth of Our Savior) is not, we feel, something every director will jump in and perform. It has some possibilities but is not musically very exciting. Marie Pooler's The Shining Star is one of those things for solo voice with humming background; her arrangements of As Lately We Watched and While By My Sheep have few vital advantages over already familiar ones. Paul Christiansen's Praise Ye is one of those tour de force choral crescendos some a cappella conductors delight in. Daniel Moe's Lo, I Am with You is well made. G. Winston Candler's Sweet the Moments is based on two hymn tunes and has no problems. Knut Nystedt's SSATTB I Will Be as the Dew exploits parallel resonances and would be usable in an a cappella situation. Flor Peeters' All the Ends of the Earth would be a useful choral salutation on Christmas or any other festival. Robert Wetzel's Onward, Ye Saints is an original hymn anthem of three stanzas (two unison) and two interludes.

From Neil A. Kjos comes an easy hymn anthem, Thou Shepherd of My Soul, arranged from Freeman Lewis by Austin Lovelace. There is some division in the bass parts of We Praise Thee, arranged from the Russian by Daniel Tkach. O. C. Christiansen's The Song of Peace is average unaccompanied material. The Kjos Second Alleluia Choir Book by Margrethe Hohanson and Thelma Michelson combines original treble material with arrangements of less worn standard stuff; the book, we feel, is a cut above the average for its purpose.

Schmitt, Hall and McCreary is also involved in Christmas. Frances Hood has put a lot of emphasis on ostinato interludes in her TTBB arrangement of Angels We Have Heard on High; her SSA Glorio! Sing Glorio! would serve as a Christmas call to worship. Homer Whitford's SAB Glory to God in the Highest stays well within the limits of teen-age choirs. Johannes Riedel's hymn anthem for combined choirs, My God, How Wonderful Thou Art, divides voices.

We wonder about the need for still another TTBB arrangement (this one by

Van A. Christy) of Were You There? O Word, that Goest Forth on High by Marvey R. Waugh combines a plainsong and a chorale; it has no choral problems. Ralph Williams' O Man Thy Grief and Sin Bemoan divides a male chorus into as many as six parts; it would be a good study for sustained tone.

We have tried to visualize the effectiveness of Robert Kelly's The Sounding of the Seven Trumpets (Summy Birchard) which is probably very dramatic. Various percussion (vibraphone, xylophone, timpani, snare drum, suspended cymbal) combine with narrator, solo voices, a trumpet and chorus. Obviously this is a special occasion piece. Robert Graham's Sing to the Harvest, on the other hand, is easily reconstructed in the mind: flute or oboe and strings are used to dress up a folk-tune. Frank Pooler's Christmas Eve, spare and dissonant, is an unconventional approach to the season but a highly moving one. Arthur Franckenpohl's On Christmas Day in the Morning is more usual but not at all trite. Jean Berger's fresh style comes through well on O Give Thanks unto the Lord (SSATTB) and his Wisdom Hath Built Her House (SSAATTB). Raymond Rhea gets less freshness into his SSAATTB Gift to God, which is full of thick doublings; his O Sing Unto the Lord (same voicing plus trumpets) might be a lively festival item. Milan Kaderavék's Psalm 117 is a good average-use anthem. Margaret Terry's Not a Sparrow has a rather self-conscious "spiritual" flavor. Edward Clarke has made a straightforward SSA of If with All Your Hearts from Elijah.

The attractive little illustrated booklet, Abingdon Christmas Carols, is the sort of thing banks used to circulate for carol sings; as such it is a handsome issue. Nothing in it would be new to the most limited choir library; most of it is right there in your hymnal.

Camil Van Hulse's big paraphrase on Praise to the Lord takes the familiar tune all over the place with an extensive and showy organ part. J. Fischer publishes it. Garth Edmundson's Bread of the World is a quiet "carol" for communion use. Alice Jordan's God of Mercy, God of Blessing and Earl R. Larson's God of the Earth are acceptable settings of familiar poems. Mr. Larson's We Praise Thee, O God is one of several SABs by this publisher, designed for youth choir. Others are Robert Reed's Rise Up, O Men of God and Charles Schirrmann's O Give Thanks unto the Lord. John Dierck's SSA A Child Is Born is the only Christmas number in the J. Fischer envelope.

Almost everything about Seymour Shifrin's Give Ear, O Ye Heavens (C. F. Peters) makes heavy demands. It will be difficult to read, to tune, to accompany; it divides all sections most of the time; it is dissonant and full of atonal counterpoint. We would certainly like to hear it—if someone else has learned it and taught it to a good choir.

Joseph Roff's Be Merciful to Me (Associated) makes no such demands; it sets its sights much lower.—FC

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**UNION ALUMNI SPONSORS
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A Reformation Day service held at the Covenant Presbyterian Church, Charlotte, N.C. Oct. 30 was sponsored by the Charlotte alumni association of Union Seminary and its school of sacred music. Seven churches participated in the service with a combined choir of more than 250. The speaker was Dr. George A. Buttrick, visiting professor of the seminary. Music performed included: Bach cantata The Lord Is Sun and Shield and Friedell's Jesus so Lowly sung in memory of Dr. Hugh Porter. Participating musicians (all MSMs) were: Walter Ball, Henry Bridges, Sebron Hood, Albert McClanahan, Richard Peek, SMD, Betty Peek, Robert Perkins and Virginia Sinclair. About 1,000 attended.

**PASADENA CHURCH HOLDS
FESTIVAL OF MUSIC OF NOW**

A festival, Music of the Twentieth Century, was held Nov. 6 at the First Congregational Church, Pasadena, Cal. The choral resources of the church were joined by guest soloists and the choir from the Pasadena Presbyterian Church. Robert Prichard conducted the first performance of his Festival Anthem on Old 100th; Orpha Ochse is director of music at the host church.

**GERMANI ENDS TOUR; FLIES
TO ITALY FOR TELECAST**

Fernando Germani whose transcontinental tour has attracted overflow audiences will close his tour Dec. 18 with the opening recital on the new Möller organ at St. Mary's Cathedral described in this magazine for October 1959. He will fly back to Italy Dec. 19 for a TV Christmas broadcast from Turin.

THE ANNUAL Christmas concert at Northwestern University in Cahn auditorium Dec. 11 will feature the choral union in Ron Nelson's cantata, The Christmas Story, Concierto de Navidad, a Christmas cantata for women's voices and harp by Cuban Paul Csonka sung by the women's glee club, and sixteenth century motets sung by the a capella choir.

CLARENCE DICKINSON



DR. CLARENCE DICKINSON was photographed Sept. 27 at the console of the new Austin organ at the Druid Hills Baptist Church, Atlanta, Ga. (described in the November issue) at the dedication of which he played and conducted a festival of his organ and choral compositions. A sixty-voice festival choir representing several Atlanta churches sang: The Shofar, List to the Lark, The Shepherd's Story, Roads, In Joseph's Lovely Garden and Great and Glorious. Margery Craig, organist and choir director, was at the organ. Dr. Dickinson played Allegro Maestoso and Intermezzo, Storm King Symphony; Andante Serioso, Berceuse and Joy of the Redeemed.

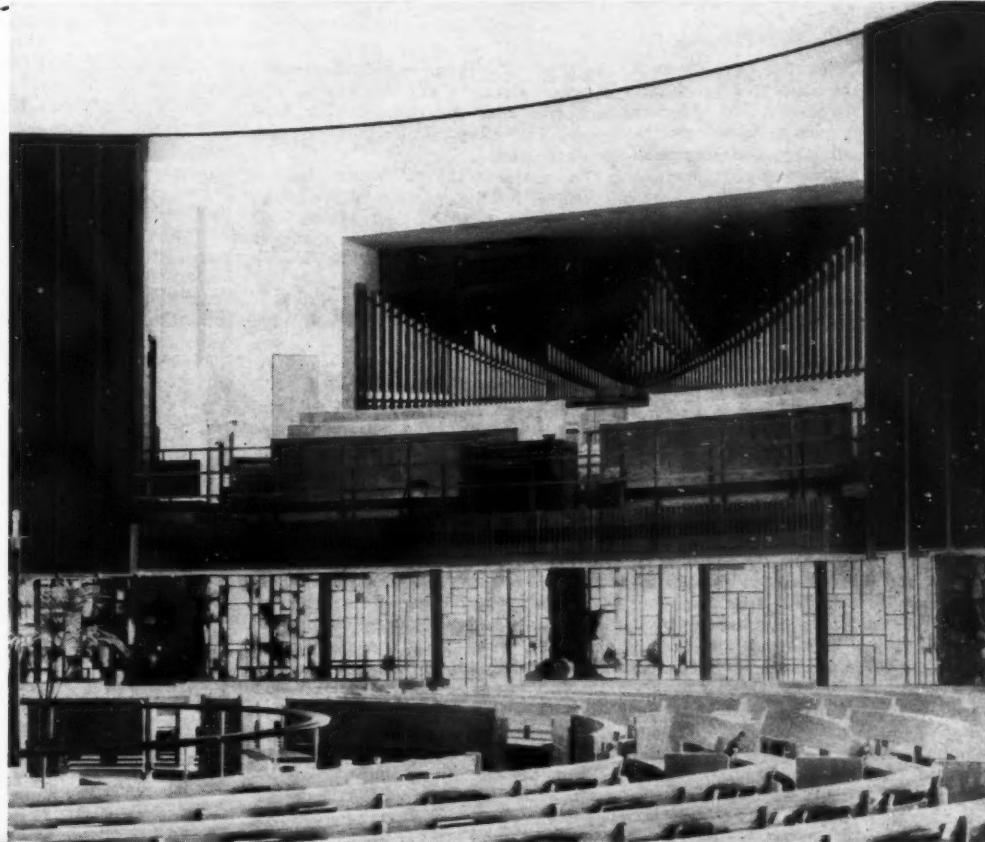
The participants and members of the Atlanta AGO Chapter were guests of the church for dinner preceding the festival concert. Plans and arrangements were under the direction of Miss Craig.

A PROGRAM of music for the Christian year based on the works of Bach was heard Nov. 6 at Mt. Olivet Methodist Church, Seaford, Del. with Evelyn Swenson, ChM, conducting and Alderson Mowbray at the organ.

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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

CHICAGO, DECEMBER 1, 1960

Birthdays and Conclaves

The year 1910 must have been a banner one in the history of our Guild. For all about us seem to be chapters observing their golden anniversaries. That they are all large and important chapters goes without saying, for the earlier chapters were usually formed in larger centers.

The Detroit Chapter, of course, celebrated its birthday with a real fiesta the last week of last June. The Los Angeles Chapter had a big party for its neighbors and friends as reported in the November issue. It intends to keep right on celebrating through its national convention in 1962.

The Twin Cities Chapter is keeping the Northwest and many of the rest of us strongly aware of its fiftieth birthday.

The St. Louis Chapter, which has played host to several national conventions and as recently as 1956 to a midwinter conclave, is taking note of its golden anniversary by inviting us all to spend the week between Christmas and New Year's Day enjoying traditional St. Louis hospitality.

St. Louis has had a reputation as a music center for generations. Supporter of a major symphony orchestra for scores of years, home of one of the oldest and most successful outdoor summer operas, it has been equally famous for its organ and church music. It was at St. Louis at the Louisiana Purchase Exposition in 1903 that Alexandre Guilmant played a series of forty recitals one summer which, some one said, changed the whole complexion of organ recitals in America.

And modern St. Louis has not failed to live up to the tradition.

What city could be easier to reach for this short breather after a grueling Christmas season? Located between the population and the geographical centers of our country (the latter figured before admission of our forty-ninth and fiftieth

states) this great city is served by main line railroads and airlines from every corner of America.

Just in case you have any money left after Christmas, St. Louis stores used to have irresistible end-of-the-year and pre-inventory sales.

Yes, we are doing rather a hard sell for the midwinter conclave in St. Louis Dec. 27-30. We don't believe any organist should miss any of these stimulating Guild meetings if his schedule and budget will allow him to go. And his church or college should see to it that neither time nor money stand in his way; for he will return to his duties refreshed and stimulated and ready for the big Lenten season looming just ahead.

Guild Sundays

Unless programs, church bulletins and AGO chapter reports received at the office of your magazine are a much poorer indicator than they have proved in past instances, Guild Sunday observance is continuing to grow both in breadth of acceptance and in the quality of scholarship and imagination shown in program planning. The growing practice of using the date for an annual chapter service with solemn installation of officers and a really inspiring sermon by someone with genuine understanding and sympathy for the church musician seems to us very heartening. Reports indicate an increasing attendance at these events as their musical and inspirational qualities improve steadily and as more co-operation and better techniques alert a larger share of the public to interest and anticipation.

We have not as yet a report from headquarters on the demand for Guild folders; we suspect a much wider use of them in Guild Sunday observances in individual churches.

The use of published and unpublished works by AGO members, past and present, local or national, is one of the most appropriate and meaningful uses of Guild Sunday and one which should not be neglected. The choice is wide, the amount of material ample and the quality certainly at least satisfactory. The local angles can be particularly helpful for publicity uses.

The major problem, chapters tell us, is that—scheduled so early in the season—choirs are often at their lowest state for these services. Isn't the real answer to that the simple expedient of planning ahead?

Winter Comes

In *The (Old) Farmer's Almanac*, Abe Weatherwise has predicted a hard winter. "Look for a cold November," he says, "a snowy December, very cold January, warm but snowstruck February and a cold but not too snowy March." By the time this issue reaches its readers, we can all check on his November prediction.

Whether sustaining his prediction or that of the woolly bear caterpillars, the squirrel's fur or the hornet's wings, winter is always the hardest season for church musicians. They must compete for attendance with an ever-widening circle of school, community and (alas!) other church activities. They must fill their own schedules to the brim and often sacrifice their own preferences to those of the greater number. They must, some of them, sandwich in their own practice time on a cold organ in a frigid church, preparing a bigger quantity and probably a higher quality of music than for any other season; their "product" is never under greater scrutiny.

To quote the Sergeant in *The Pirates of Penzance*:

"Ah, take one consideration with another—

A policeman's lot is not a happy one!"

Neither, perhaps, is an organist's lot in midwinter. Ah, yes! it's going to be a cold winter!

Filling Shoes

Elections have come and gone and a great many people will soon be filling shoes which have been broken in to be comfortable on other feet. But time goes on and shoes have a habit of adjusting to fit. "Comfortable as an old shoe" is one of the most popular of the old saws along with "if the shoe fits, put it on" (admittedly less applicable here!).

Most of us spend much of our lives trying to fill other people's shoes. Some few people more than adequately fill the old shoes forced on them and go on to cobble new and finer ones for themselves. But with most of us it is a gradual process. We raise a few corns and perhaps a bunion or two before the shoes begin to adjust. If we are tough enough and long-suffering enough our feet finally settle into place.

Many organists start their professional careers filling shoes so spacious that they flop all over the pedal board. Gradually the shoes "snug up" until finally they may scamper about the pedals with sparkling virtuosity. Some old shoes must find themselves breathless with surprise at their unaccustomed skill and agility.

Gradually old shoes undergo changes—new soles, a professional shine, fresh strings (we didn't say a word about heels)—until after a while they are hardly the same old shoes at all. And then one day they find new feet occupying their innards and the process of filling shoes repeats itself as it always has and always will.

Progress!

This month more individual AGO chapters sent in reports than for any other issue in the twenty-five years THE DIAPASON has been the official journal of the American Guild of Organists. Despite additional columns of small type to strain our proofreading eyes, our staff is very happy about this ever-broadening response from every part of our country. We think it is just plain wonderful to have over half of our chapters represented in a single issue. We hope we will see even that record broken in 1961.

Further good news relayed from our subscription department is that treasurers are far more prompt in sending in chapter lists than they have ever been before. So perhaps we are being redundant in emphasizing again that all members whose names have not been checked in for this fiscal year in both national headquarters and at THE DIAPASON office will be dropped after Dec. 31 from both rolls and will have to pay a two-dollar fee for reinstatement, a procedure you voted for last May. Your treasurer will do his part if you do yours.

As we say, we are very happy this year with our chapters. We think they deserve a special Christmas salute.

BY WAY OF THANKS

Responding to a sentence in THE DIAPASON for October requesting the sending of programs given in honor of Healey Willan's eightieth birthday, Mrs. G. K. Drynan has received a fine sheaf. Those sent to this magazine were mailed on. Mrs. Drynan has asked that we thank our readers who responded so warmly. Dr. Willan, she writes, is extremely grateful for their kindness and expressions of regard.

Statement of The Diapason

Statement required by the act of August 24, 1912, as amended by the acts of March 3, 1933, July 2, 1946 and June 11, 1960 (74 Stat. 208) showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Ill., for October 1960.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—none; Editor—Frank Cunkle, 343 S. Dearborn St., Chicago 4, Ill.; Managing editor—none; Business manager—Dorothy Roser, 343 S. Dearborn St., Chicago 4, Ill.

Looking Back into the Past

Fifty years ago the following news was recorded in the issue of Dec. 1, 1910—

50,000 people attended 153 recitals in six months at the Mormon Tabernacle, Salt Lake City, Utah. John J. McClellan, Edward P. Kimball and Tracy Y. Cannon shared the series.

An incendiary fire destroyed the organ at St. Paul's Episcopal Church, Walla Walla, Wash.

An East St. Louis church seeking a new pastor was making an effort to find one whose wife was an organist.

The AGO sponsored a series of thirty-five free recitals in New York City and vicinity. The list of players scheduled read like a who's who among organists for the year 1910.

Twin City organists united to form the new Minnesota AGO Chapter. G. H. Fairclough was the first dean.

Twenty-five years ago these occurrences made news in the Dec. 1, 1935 issue—

Fernando Germani was married Oct. 5 to Mimmette Maucin at St. Prescia Church, Rome.

Charles Peaker was appointed organist and choirmaster of the Walmer Road Baptist Church, Toronto.

Edward Rechlin completed a European tour with recitals at the Groote Kerk, The Hague, Netherlands and at the Concertgebouw, Amsterdam.

Stoplists were printed for the three-manual Pilcher at the First Presbyterian Church, Danville, Ky.; the three-manual Aeolian-Skinner at Trinity Church, New Haven, Conn., and the three-manual Möller in the Methodist Church, Wayne, Pa.

Ten years ago the following events were published in the issue of Dec. 1, 1950—

H. W. Gray, founder of the publishing house, died at the age of 82.

Alec Wyton was appointed organist and choirmaster of Christ Episcopal Cathedral, St. Louis.

The American Organ Players Club, famed Philadelphia organization, celebrated its sixtieth anniversary with a dinner Oct. 28 and sponsored a series of recitals in the Washington Memorial Chapel, Valley Forge, Pa.

Harold W. Gilbert was honored with a testimonial dinner Nov. 15 on the completion of thirty-five years as organist and choirmaster of St. Peter's Episcopal Church, Philadelphia.

The first AGO national competition in organ playing was announced and the rules published.

Two new FAGOs, twelve AAGOs and six ChMs were listed as the result of the 1950 Guild examinations.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)—The Diapason, Inc., 343 S. Dearborn St., Chicago 4, Ill.; Halbert S. Gillette, 343 S. Dearborn St., Chicago 4, Ill.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)—Halbert S. Gillette, 343 S. Dearborn St., Chicago 4, Ill.

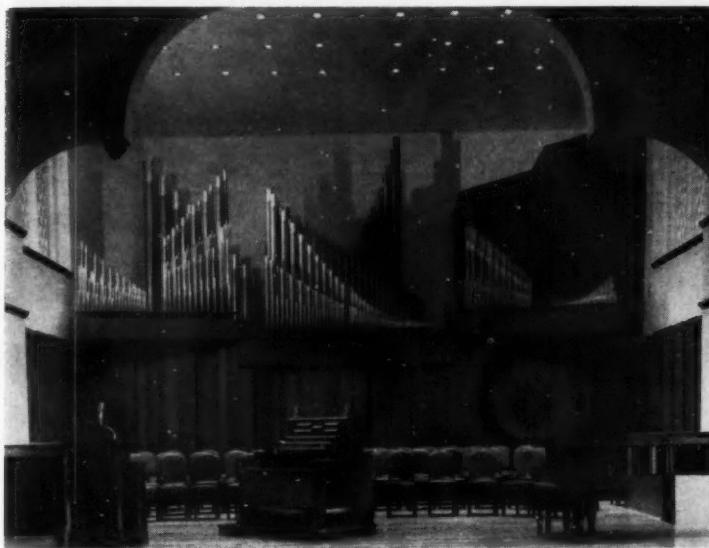
4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 22,058.

DOROTHY ROSER, BUSINESS MANAGER
Sworn to and subscribed before me this 6th day of October, 1960.
(Seal)

GERTRUDE LAUB
(My Commission Expires July 13, 1963.)

NEW HOLTKAMP INSTALLED AT NOTED UNIVERSITY

**HOLTKAMP AT FISK U
OPENED IN OCTOBER****BUILT IN MEMORIAL CHAPEL**

Walter Holtkamp Designs Instrument for University at Nashville, Tenn.

Arthur R. Croley, Organist,
Plays Opening Recital

Arthur R. Croley, university organist, played the dedicatory recital Oct. 16 for the new Holtkamp organ in the Fisk Memorial Chapel, Fisk University, Nashville, Tenn., long famed for the Fisk Jubilee Singers. A service of dedication preceded the recital, the program of which appears in the recital section. E. Power Biggs played the new instrument Nov. 10.

Walter Holtkamp is responsible for the design which is as follows:

GREAT

Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gedackt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Octava, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Trumpet, 8 ft., 61 pipes

SWELL

Chimney Flute, 8 ft., 61 pipes
Dulciane, 8 ft., 61 pipes
Bourdon, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Quinte, 1½ ft., 61 pipes
Cymbal, 2 ranks, 122 pipes
Oboe, 8 ft., 61 pipes

POSITIV

Copula, 8 ft., 56 pipes
Praestant, 4 ft., 56 pipes
Rohrflöte, 4 ft., 56 pipes
Nazard, 2½ ft., 56 pipes
Gemshorn, 2 ft., 56 pipes
Tierce, 1½ ft., 56 pipes
Scharf, 3 ranks, 168 pipes
Cromorne, 8 ft., 56 pipes

PEDAL

Principal, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Quintadena, 16 ft.
Octave, 8 ft., 32 pipes
Gedackt, 8 ft., 32 pipes
Choralbass, 4 ft., 32 pipes
Blockflöte, 2 ft., 32 pipes
Mixture, 3 ranks, 96 pipes
Posaune, 16 ft., 32 pipes
Trumpet, 8 ft., 12 pipes
Schalmey, 4 ft., 32 pipes

**SUNDAY AFTERNOON PLANS
FOR ST. THOMAS ANNOUNCED**

Special afternoon services in December at St. Thomas Church, New York City include the combined Smith College and Haverford College freshman choirs Dec. 4; the St. Thomas choral society Dec. 11; the church choir with orchestra Dec. 18, and the traditional service of lessons and carols the afternoon of Christmas Day.

THROUGH NOVEMBER the Smith College music library, Northampton, Mass. exhibited a collection of material illustrating the development of organs and organ music through the centuries, the first in the series of exhibits for the academic year.

Letters to the Editor*Those AGO Specifications*

Highland, Ill., Oct. 13, 1960—

Dear Sir:

In your October issue there is a statement made as to a particular "console drawn entirely to AGO specifications." The specification of the organ described indicates that there are only fifty-six pipes per rank which would either necessitate fifty-six note manuals or five dead notes on a standard manual. In 1933, a group met to draw up the standards for the console. In the report they indicate that the compass of the manuals should be sixty-one notes.

As you are the official journal of the American Guild of Organists you most certainly would have published any changes in console specifications. It is my conclusion, therefore, that the builder of an organ whose console is limited to less than the standards as set up by the AGO is short-changing the customer when he says that the console is built according to standards.

Any organist who would allow a builder to do this sort of thing is short-changing his congregation as there is much music which cannot be played on a fifty-six note manual and even more music which cannot be played on the associated specifications. Are these churches being turned into historical museums?

Sincerely,

HARRISON HETH

Paul Koch Replies

Pittsburgh, Pa., Oct. 17, 1960—

Dear Sir:

I am grateful to Mr. Heth for calling this apparent error to our attention. Today I finally located a copy of the AGO specifications of 1933. I (the statement was mine) had in mind what I thought most organists meant and understood when reference is made to "AGO console specifications"—concave and radiating pedal boards (as opposed to flat and straight), standard length of manual and pedal keys, standard heights and spacing, overhanging manuals, stop-knob jams to each side, pedals centered under manuals, combination pistons etc. I was shocked to find how few of these 1933 specifications are now regarded as important! The fact is that I am delighted that our committee, together with myself, departed from the 1933 specifications in what I regard as highly important points!

In any case, I must in future carefully qualify my too-broad statement "console drawn entirely to AGO specifications" and console myself with polyphonic music and romantic music and contemporary music sounding clearly and magnificently forth as it can from all-too-few instruments in our great country . . . and with the hope that more and more fine instruments will be installed in America, whether according to the 1933 specifications or not!

Changes in our scheme which represent departures from the 1933 specifications were indulged with the eyes and hearts and minds of the committee wide open and certainly without the slightest intent to "short-change" our congregation (as Mr. Heth infers) nor does the committee even now have the slightest feeling of guilt in this regard. We only hope and pray that our congregation will have a magnificent instrument and I personally feel they will have.

Sincerely,

PAUL KOCH

WALTER DE PREFONTAINE, AGO, died Sept. 16 at the age of 86. He served as organist for the First Baptist Church, Conshohocken, Pa. for twenty-seven years.

EDWARD F. COLLINS, owner of a pipe organ shop and sales room in North Troy, N.Y. for more than thirty years died Oct. 4.

ST. LOUIS**AGO****MIDWINTER****CONCLAVE**

December 27 - 30

**Headquarters:
Hotel Statler-Hilton
St. Louis 1, Mo.**

**Registration:
Charlotte Bishop
15 Devondale Lane
St. Louis 31, Mo.**

Fees:
\$15 for AGO Member
\$10 for Student or
Non-organist Spouse

TUESDAY

Registration and Exhibits; 50th Anniversary Banquet of St. Louis Chapter; Clarence Dickinson, Guest Speaker

WEDNESDAY

Organ Workshop—Charles McManis; Tour of new Gaylord Music Library, Washington University; lecture by Dr. Leigh Gerdine, Chairman of Department of Music; Première of *Sonata for Organ* by Vincent Persichetti; Rudi Kremer, organist; Organ Recital—Searle Wright; Social Hour at the Statler-Hilton

THURSDAY

National Board of Examiners Meeting; President's Luncheon; Tour—Wicks Organ Co., Highland, Ill.; Choral Workshop—Elaine Brown (Session I); Organ Recital—Clarence Watters; Smörgåsbord at Stan Kann's

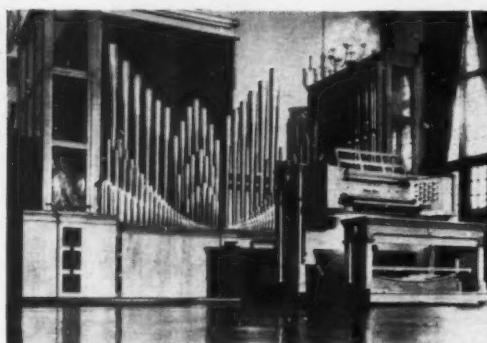
FRIDAY

Choral Workshop—Elaine Brown (Session II)



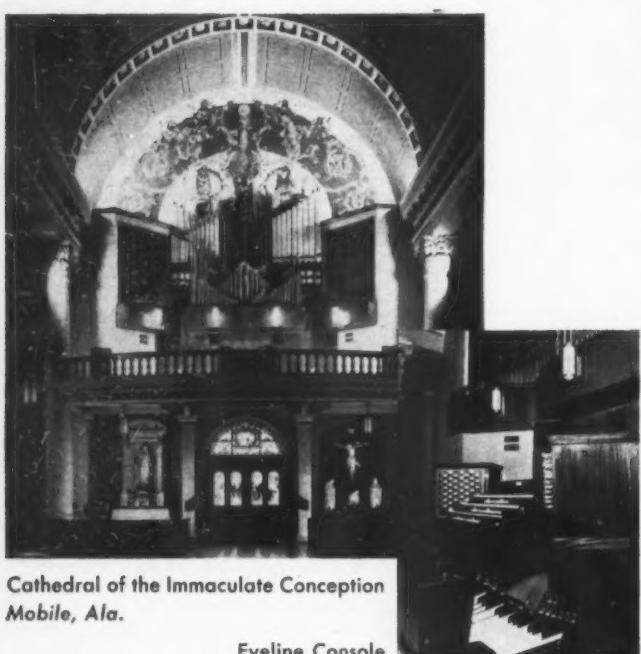
New Subiaco Abbey

Subiaco, Arkansas

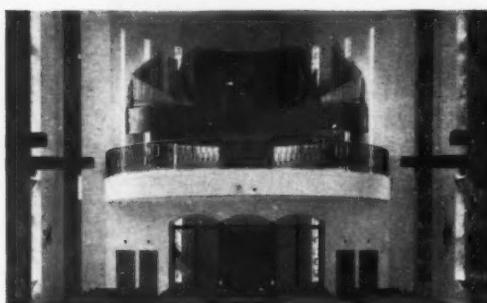


Classic Display Organ

*This
is a
Fact.*

Cathedral of the Immaculate Conception
Mobile, Ala.

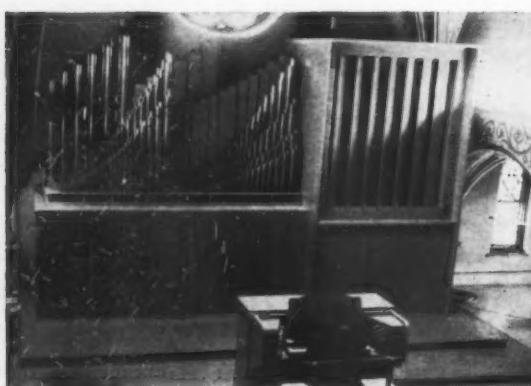
Eyeline Console

Motherhouse Missionary Sisters
Servants of Holy Ghost Techny, Ill.

Wick's Exclusive Eyeline Contour Console



Sinai Temple Chicago, Ill.



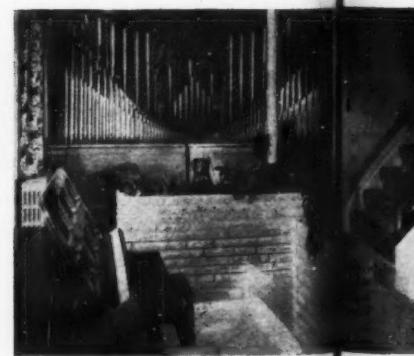
St. Joseph's Seminary

Teutopolis, Ill.



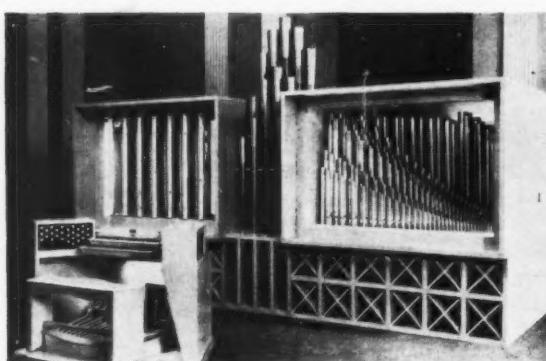
Society for Ethical Culture

New York, N. Y.

Martin Wick Residence
Highland, Ill.

Miami University

Oxford, Ohio



1960 AGO Display

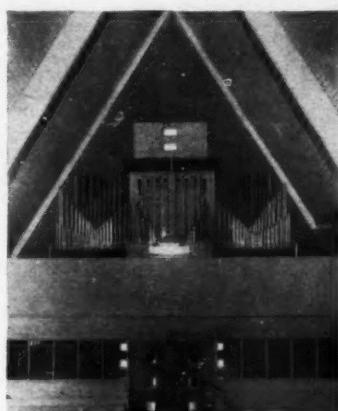
Detroit, Mich.

Redeemer Evangelical
Lutheran Church
New Orleans, La.

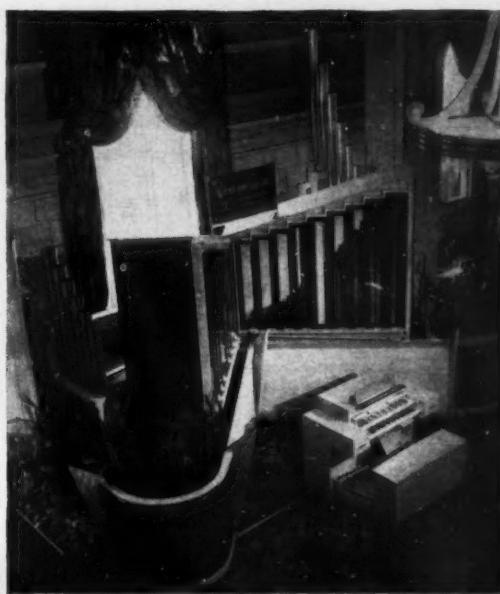
The Wicks Organ is a supremely *fine* pipe organ. Every part of every instrument is most carefully planned and executed. Materials are the best, workmen are the most skilled, and "know how" is the accumulation of years and years of completely successful organ building.

On this page are just a few of Wicks Organ installations, diversified in size, location, and denomination. A Wicks Organ of any size gives complete satisfaction . . . a long lasting musical instrument for every need.

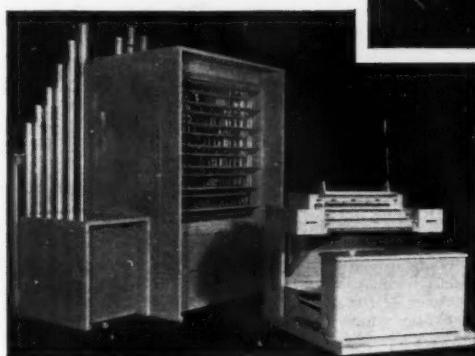
You are cordially invited to inquire for complete specification details of any organ illustrated. No obligation.



Zoar Evangelical
Lutheran Church
Elmwood Park, Ill.



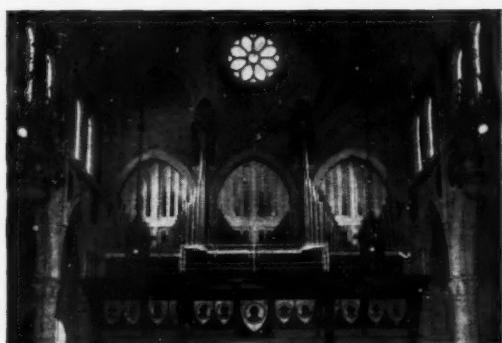
Residential Display



Wicks Forward 4

Wicks

**WICKS ORGAN
COMPANY**
HIGHLAND, ILLINOIS



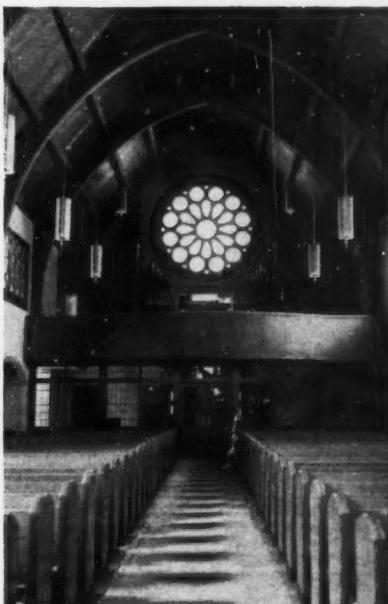
St. Mary's Institute



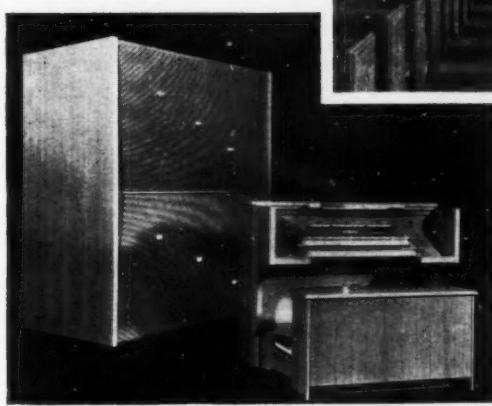
O'Fallon, Mo.



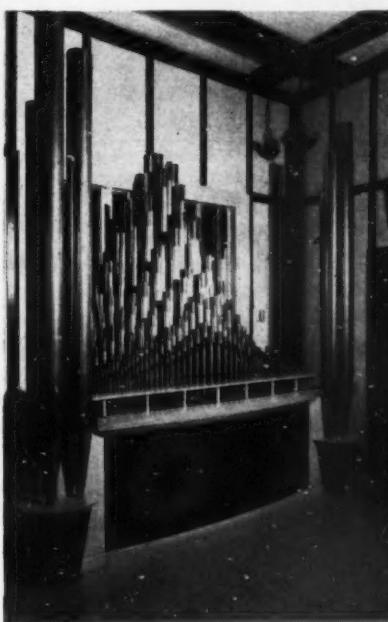
Immanuel
Lutheran Church
St. Charles, Mo.



First Evangelical Lutheran Church
Blue Island, Ill.



Wicks Forward 3



Studio Organ Highland, Ill.

...FROM THE HOUSE OF WICKS



**The Royal
Canadian
College of
Organists**

OFFICERS OF THE R.C.C.O.

PRESIDENT—James Hopkirk, Peterborough
HONORARY VICE-PRESIDENTS—Sir Ernest MacMillan, T. M. Sargent and Dr. Healey Willan
SECRETARY—Mrs. P. Pirie, 79 Empress Ave., Willowdale, Ont.
TREASURER—Mrs. R. J. G. Reiner, Toronto
REGISTRAR—G. D. Jeffery, London
REGISTRAR FOR EXAMINATIONS—F. C. Silvester, Toronto

All correspondence should be directed to the secretary

Willan Scholarship News

The Willan scholarship fund committee, whose privilege it will be to develop the financial plans for the permanent scholarship in honor of Dr. Healey Willan, will have as its chairman Sir Ernest MacMillan, MusD, LLD, FRCO. Other committee members will be: the Bishop of Toronto, the Rt. Rev. F. H. Wilkinson, DD, Dr. Willan's diocesan bishop and his former student; H. William Hawke; F. C. Silvester, FCCO, registrar of the Royal Conservatory of Music, Toronto and RCCO registrar for examinations; Mrs. G. K. Drynan, and Mrs. M. C. Stafford, FRCCO, immediate past president of the RCCO.

Donations may be sent to the RCCO treasurer, Mrs. R. J. G. Reiner, 185 Cortleigh Blvd., Toronto 12, Ont. Make checks to The Royal Canadian College of Organists.

Oshawa and District

The Oshawa and District Centre met Oct. 25 at the home of Mrs. G. K. Drynan. Fraser McDonald, ballet authority, spoke on the subject of the Birth of Modern Ballet. The speaker described in some detail the introduction of Russian ballet to Paris in 1909 and to London in 1910 which established ballet as an art form of its own in the western world. He described the parts played in this by Fokine, Nijinsky, Pavlova and Diaghilev and Stravinsky. The speaker was introduced by Mrs. Drynan and George Rapley thanked him on behalf of the members.

**Toronto Centre
Honor Willan
at Big Concert**

The Toronto Centre sponsored an afternoon of works by Healey Willan at St. Paul's Anglican Church Oct. 15 in honor of the composer's eightieth birthday. Dr. Charles Peaker, host, contributed the organ numbers and directed his augmented choir in some of the larger choral works. The choir of the Park Road Baptist Church, under the direction of Dr. Victor Graham, sang shorter unaccompanied works from the gallery.

Organ pieces played included Passacaglia and Fugue 2; Chorale Prelude on Windsor; Scherzo in G minor, and Chorale and Fugue.

The St. Paul's choir sang I Looked and Behold, a White Cloud, and O Lord, Our Governor. Christ Our Passover, Oh, How Glorious Is the Kingdom, I Beheld Her and Hail Gladdening Light were sung by the Park Road Baptist Church choir.

Following the recital members adjourned for a high tea at which time the Rev. Lyndon Smith, Trinity College, and the Rt. Rev. Frederick Wilkinson, bishop of Toronto, paid tribute to Dr. Willan and brought greetings from the diocese and spoke of his work in connection with the diocesan choir school. Suitable presentations were made to Drs. Willan, Peaker and Graham; flowers were given to their wives.

The centre met Nov. 1 at the Willowdale United Church to hear the three-manual Casavant recently installed. William Findlay demonstrated the classic tonal properties of the organ in his opening Bach group which included Allegro, Sonata 6; two Chorale Preludes, and the Prelude and Fugue in A. The choir, directed from the console by Wilfred Powell, sang a portion of the cantata My Spirit Was In Heaviness, Bach. Announcements were made by Henry Rosevear in the absence of Chairman Ronald Woollard and an offering for the building fund was taken. Mr. Findlay's second organ group began with chorale preludes by Brahms and Pepping and included Scherzo, Opus 2, Durufle and Hymne d'Actions, Langlais. The choir was then joined by St. John's United Church, Scarborough, choir in singing Jubilate in D, Purcell and Te Deum in B flat, Willan. Refreshments were served ending the evening.

JOHN DEDRICK

Kitchener

The Kitchener Centre met Oct. 22 at the Waterloo Lutheran Seminary chapel. Chairman Gwilym Bevan was in charge of the meeting and informed members that the November meeting was to be in Stratford Nov. 19. Host Dr. U.S. Leupold spoke on Martin Luther and His Music. In addition to a biography of Luther's musical life he illustrated the origin of the plainsong chant and the chorale. Members examined copies of the very earliest German hymn books. Dr. Leupold also demonstrated the two-manual Walker organ and members were invited to try it out for themselves. J. B. Herdman thanked Dr. Leupold.

ROBERT ST. MARIE

Peterborough

The Peterborough Centre held its second meeting of the season Oct. 1 at the George Street United Church. Walter Downes spoke on his experiences as a chorister of the Grace Church on the Hill, Toronto, choir when they sang services at Westminster Abbey this summer. Paul Walker gave Mr. Downes gift and best wishes for a successful future in Kingston on behalf of the Peterborough centre.

ROBERT WRIGHT

London

The London Centre met at St. James (Westminster) Church Oct. 16. The special feature of the meeting was a recital by Gordon Jeffery which included: Five Versets on Ave Maris Stella, Dupré; Komm Heiliger Geist Gott und Wo soll ich fliehen hin, Bach; Was Gott tut das ist wohlgethan, Kellner; Flute Tune, Arne; Toccata, Symphony 5, Widor.

MARGARET NEEDHAM

Sarnia

The Sarnia Centre met Oct. 17 at the Central Baptist Church with Kenneth Cunningham as host organist. A panel discussion representing the views of the clergy, church musicians and laymen dealt with many aspects of church music. Those taking part were: the Rev. I. J. Kemlo, R. Klinck and Dr. Trevor K. Storey with Chairman Arthur Ward moderating. Following this, a display of books from the Public Library were looked at and discussed. Some recent organ records were played at the refreshment hour.

St. Catharines

The St. Catharines Centre began the season's activities with a dinner meeting at Hotel Queensway Oct. 3 where members heard an address by the Rev. Canon Harold Bagnall. The centre will sponsor a performance of the Messiah early in December. Plans are being made for the national convention to be held in St. Catharines in 1961.

GORDON KAY

Hamilton

The Hamilton Centre met Oct. 15 at St. Paul's United Church, Dundas, to hear Kathleen Branigan, Lloyd Oakes, Gerrit Van Keulen and Mary McTier, ARCCO, play numbers by Bach, Sweelinck, Vierne, Wood, Dupré and Hurford. This program was selected in order to give the centre a chance to hear fellow members in recital.

HOWARD W. JEROME

Montreal

The Montreal Centre held its first meeting of the season Oct. 29 at St. George's Anglican Church. After a dinner members and guests heard the following recital: Graham Knott—On a Tune by Orlando Gibbons and Martyrdom, Gordon Cameron; Processional March, Harris; Mrs. M. C. Bergstrom—in a Great Cathedral, Crawford; J. Allan Redman—Prelude and Fugue in E minor, Allein Gott, in der Hoh Sei Ehr, Herzlich that mich Verlangen und Erbarm dich mein, O Herrre Gott, Bach; Nun bitten wir, Buxtehude; Ein Feste Burg ist unser Gott, Fletcher. The players were thanked by Chairman Montague Matthews. A short business meeting followed.

F. A. ANDERSON

Winnipeg

The Winnipeg Centre met at St. Stephens-Broadway United Church Oct. 18 to hear the choir of the church under the direction of Filmer Hubble sing a program of plainsong, hymns, anthems, unison and two-part chorral music.

Ronald Gibson moved a vote of thanks to Mr. Hubble and his choir for a very fine program. Future plans include a Healey Willan night of music and film.

MARVELYN SCHWEHRMAN

Edmonton

The Edmonton Centre met at All Saints Cathedral Oct. 24 to hear H. Hugh Bancroft in a recital for the recital fund established by the centre to raise funds for guest artist recitals. He was assisted by Ernest Dalwood, clarinetist; the program is listed in the recital section. Refreshments were served following the recital with Mrs. Ken McLaren convening.

D. PALMER

Victoria

The Victoria Centre sponsored Fernando Germani in a recital Nov. 7 at Christ Church Cathedral. A reception followed at the C. C. Warren home.

Victoria

The centre met at St. Andrew's Kirk Hall Oct. 17 for the first meeting of the season. Members' ministers were invited to the dinner and the panel discussion which followed. A lively discussion ensued on the Place of Music in the Church and other related topics.

D. PALMER

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MARVELYN SCHWEHRMAN

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**COVENTRY CATHEDRAL
ORGAN DESIGN IS SENT**
HARRISON, HARRISON PLAN

Four-Manual Instrument Financed by Canadian Organist Project Will Be Dedicated by Queen Elizabeth in May 1962

The plan for the new organ in the new Coventry Cathedral has been received from the builders, Harrison and Harrison, Durham, England. The organ has particular interest on this side of the Atlantic, for the funds for its completion were raised by the then Canadian College of Organists under Healey Willan's chairmanship; the British Organs Restoration Fund was long the major project of the organization.

The completion date has been set for May 1962 when Queen Elizabeth II will formally open the Cathedral.

The organ stands on galleries at either side of the High Altar. The console is detached and placed in the choir stalls. The printed specification did not include numbers of pipes per rank, a usual requirement of these columns; it is as follows:

GREAT

Double Diapason, 16 ft.
Bourdon, 16 ft.
Open Diapason 1, 8 ft.
Open Diapason 2, 8 ft.
Spitzflöte, 8 ft.
Stopped Diapason, 8 ft.
Octave, 4 ft.
Gemshorn, 4 ft.
Octave Quint, 2½ ft.
Super Octave, 2 ft.
Mixture, 4 ranks
Cornet, 2-5 ranks
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

SWELL

Quintadena, 16 ft.
Hohl Flute, 8 ft.
Viola, 8 ft.
Celeste, 8 ft.
Principal, 4 ft.
Spitzflöte, 4 ft.
Fifteenth, 2 ft.
Sesquialtera, 2 ranks
Mixture, 4 ranks
Oboe, 8 ft.
Contra, Fagotto, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

CHOIR

Claribel Flute, 16 ft.
Diapason, 8 ft.
Harmonic Flute, 8 ft.
Gedackt, 8 ft.
Dulciana, 8 ft.
Principal, 4 ft.
Rohr Flute, 4 ft.
Nazard, 2½ ft.
Fifteenth, 2 ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
Mixture, 5 ranks
Cromorne, 8 ft.

PEDAL

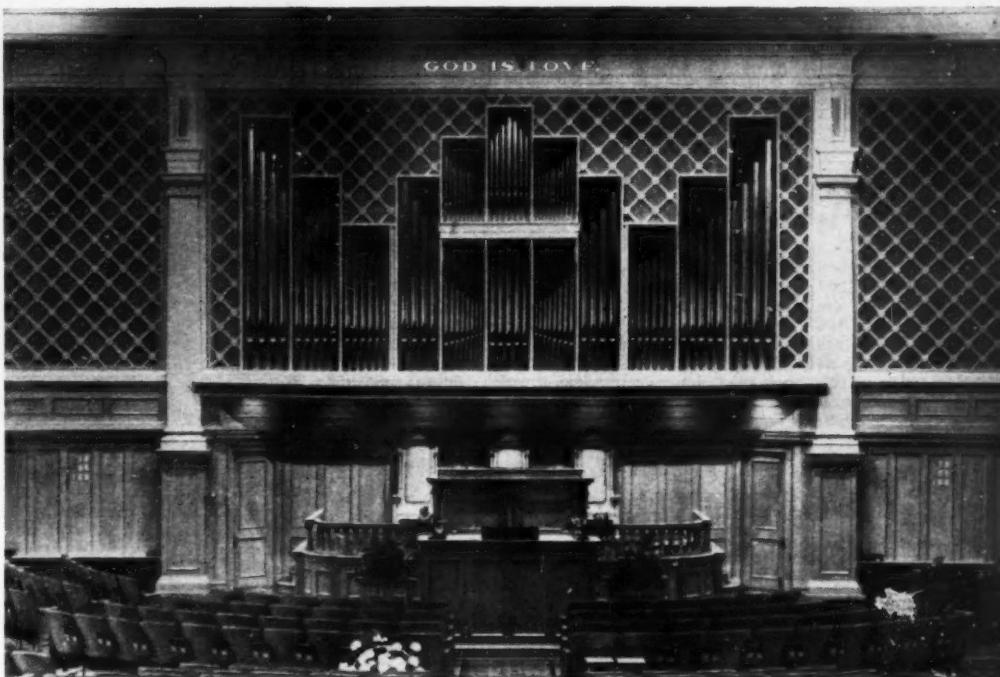
Sub Bourdon, 32 ft.
Open Wood, 16 ft.
Open Metal, 16 ft.
Diapason, 16 ft.
Sub Bass, 16 ft.
Dulciana, 16 ft.
Principal, 8 ft.
Spitzflöte, 8 ft.
Twelfth, 5½ ft.
Fifteenth, 4 ft.
Rohr Flute, 4 ft.
Open Flute, 2 ft.
Mixture, 4 ranks
Bombardon, 32 ft.
Opichleide, 16 ft.
Fagotto, 16 ft.
Posaune, 8 ft.
Bassoon, 8 ft.
Schalmel, 4 ft.
Kornett, 2 ft.

**CHORAL SINGER RETIRES
AFTER SINGING 69 YEARS**

H. William Hawke sends a clipping from the Gananoque, Ont. Reporter about the honoring of George W. Scott, bass singer who retired from the choir of the Grace United Church after sixty-nine years of membership. This probably constitutes some kind of a record, Canadian, North American or Western Hemisphere.

Of the original choir, only four are living. One is Mrs. Scott and a third Mr. Scott's sister. A daughter has been a choir member for thirty-five years and a grandson has just graduated to the senior choir from an intermediate group.

FIRST CHURCH OF CHRIST, SCIENTIST, DENVER, COLORADO



	GREAT		POSITIV		SWELL		PEDAL				
16'	Quintade	56	8'	Gedackt	56	8'	Salicional	56	16'	Principal	32
8'	Principal	56	8'	Gemshorn	56	8'	Salicional	56	16'	Subbass	32
8'	Rohrflöte	56	8'	Gemshorn	56	8'	Celeste T. C.	44	16'	Lieblichgedackt	32
4'	Octave	56	4'	Principal	56	8'	Lieblichflöte	56	10½'	Grossquint	32
4'	Spitzflöte	56	4'	Koppelflöte	56	4'	Quintadena	56	8'	Octave	32
2½'	Qint	56	2½'	Nasat	56	4'	Gemshorn	56	8'	Pommer	32
2'	Oc'ave	56	2'	Spitzprincipal	56	2'	Nachthorn	56	4'	Octave	32
2'	Blockflöte	56	1'	Sifflöte	56	1½'	Principal	56	4'	Spitzflöte	32
	Mixture IV	224		Scharf IV	224		Sesquialtera II	112	2'	Nachthorn	32
	Cymbel IV	224		Terzian II	112		Zimbel III	168		Rauschpfeife III	96
8'	Trompette	56	8'	Krummhorn	56	16'	Fagott	56	16'	Mixture IV	128
						8'	Vox Humana	56	16'	Posaune	32
						8'	Oboe	56	16'	Rankett	32
						4'	Regal	56	8'	Trompette	32
						4'	Schalmel	56	4'	Tremulant	32

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The ORGAN In CHURCH DESIGN

by

Joseph E. Blanton, Architect

is still available at \$20, postpaid. Because of its high cost of production, we were forced to eliminate the margin necessary for allowance of a dealers' discount in order not to price it completely out of its market. It is sold by direct mail order at what would have been the wholesale price were it distributed through the usual trade channels. (The pre-publication price of this book was considerably less than the actual cost of production and handling.) When specifically requested, we will gift-wrap books mailed before December 15.

About The ORGAN In CHURCH DESIGN:

"This is such an important book for all concerned because the author has not contented himself with being merely descriptive and historical—he is didactic and polemical, and quite rightly so."—The Rev. Dr. Robert F. Evans in the JOURNAL of the AMERICAN INSTITUTE OF ARCHITECTS.

"This magnificently conceived and produced volume of nearly 500 pages was planned primarily toward assistance to the architectural profession, and in this respect fills with realistic beauty a void in architectural education, if one is to judge by the places which organs are shovved into most churches built today."—THE AMERICAN ORGANIST.

"If Mr. Blanton's work has the profound influence on church designers that it deserves, he will have rendered great service to the twin arts of music and architecture."—Arthur Fisher in the ARCHITECTURAL RECORD.

"This is one of the great books in the English language on the subject of the organ, possibly the greatest."—Myron Roberts in CAECILIA.

"One of the most beautiful books ever published in the organ field is Joseph Edwin Blanton's *The Organ in Church Design*."—D. DeWitt Wasson in CHORAL AND ORGAN GUIDE.

"The book should be in the library of every church and organ architect and of all expert organists who are called upon for counsel and advice."—Walter E. Buszin in CONCORDIA THEOLOGICAL MONTHLY.

"The most beautiful and valuable book on organs which we have seen is the

truly remarkable 'The Organ in Church Design' prepared by Joseph Edwin Blanton and available only from VENTURE PRESS, Albany, Texas."—THE DIAPASON.

"This is a 'must' book—'must' reading for all interested in pipe organs, and 'must' owning for those involved in any way with designing, building and installing them."—LITURGICAL ARTS.

"... here is information for architects, organ builders, ministers, choir directors, organists, church committees or any others interested in the organ and its place in the church."—Phyllis Bixell in MENNONITE LIFE.

"This is a fascinating and informative study of the organ as a visual and architectural subject of the greatest importance for persons responsible for the design and decoration of a church."—B. C. Cannon in NATIONAL REVIEW.

"If there are any readers of the ORGAN INSTITUTE QUARTERLY who have not yet obtained a copy of *The Organ in Church Design*, by Joseph Blanton, we urge them to do so immediately, before the limited number of copies of this remarkable book are taken."—ORGAN INSTITUTE QUARTERLY.

"This extraordinary rich and luxurious volume is a gift long to be treasured and remembered."—Paul St. George in THE PILOT.

"This once-in-a-lifetime book with its 550 illustrations, affords architects and church committees much needed information about pipe organs."—PROTESTANT CHURCH ADMINISTRATION AND EQUIPMENT.

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Small organs, designed for tonal and visual beauty, for small churches, studios and homes—embodying traditional organ tone—cleverly arranged to conserve space and to be quickly installed—selling at prices competitive with electronic substitute instruments—mechanical action, self-contained blower—some models with optional tremulant, swell-shader and A.G.O. pedal board—choice of woods and finishes.

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JOHN W. HARVEY



MÖLLER WILL INSTALL ORGAN IN OCEAN CITY

FIRST METHODIST CHURCH

New Jersey Seaside City Renovates Chancel Area for Instrument—George Ashton Is Organist and Choirmaster

The First Methodist Church, Ocean City, N.J. is having its chancel area renovated in conjunction with the installation of a new three-manual organ by M. P. Möller, Inc. The great will be exposed in a functional manner on either side of the chancel. The organist and choirmaster is George G. Ashton.

The specification, designed by John H. Hose of Möller in consultation with Mr. Ashton, is as follows:

GREAT
Quintatone, 16 ft., 12 pipes
Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Chimes
Carillon Bells

SWELL
Rohrbourdon, 16 ft., 68 pipes
Rohrflöte, 8 ft., 12 pipes
Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 56 pipes
Principal, 4 ft., 68 pipes
Harmonic Flute, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Rohrschalmel, 4 ft., 68 pipes
Tremulant

CHOIR
Gemshorn, 16 ft., 12 pipes
Gedeckt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Krummhorn, 1 ft., 61 pipes
Chimes, 21 tubes
Tremulant

PEDAL
Diapason, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Rohrboudon, 16 ft.
Quintatone, 16 ft.
Quinte, 10½ ft.
Octave, 8 ft., 12 pipes
Bourdon, 8 ft., 12 pipes
Super Octave, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Octavin, 2 ft., 12 pipes
Bombarde, 16 ft., 32 pipes
Bombarde, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes

VIRGIL FOX PLAYS RODGERS AT EVENT IN BERKELEY, CAL.

Virgil Fox attracted more than 2,000 people to his recital Sept. 13 at the Berkeley, Cal. community theater. The event marked the formal debut in the Bay area of the new three-manual Rodgers electronic instrument manufactured at Hillsboro, Ore. The specification of the instrument appears in the Rodgers advertising on page 28 of THE DIAPASON for August.

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Free-standing Gallery Installation for
Three-Manual Organ Designed by
Charles Clarke—T. G. Goering
Is Minister of Music

The Trinity Lutheran Church, Los Angeles, Cal. will be the home of a three-manual organ built by the Holzinger company and designed by Charles Clarke. T. G. Goering, minister of music co-operated on the plans. The stoplist:

GREAT

Principal, 8 ft., 61 pipes
Doppel Flute, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Gemshorn, 4 ft., 12 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Cymbal, 3 ranks, 183 pipes
Larigot, 1½ ft., 12 pipes
Chimes
Zymbelstern

SWELL

Stopped Diapason, 8 ft., 61 pipes
Gamba, 8 ft., 61 pipes
Gamba Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Flautino, 2 ft., 24 pipes
Larigot, 1½ ft., 12 pipes
Fagotto, 16 ft., 49 pipes
Trumpet, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremolo

CHOIR

Viole, 8 ft., 61 pipes
Melodia, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Prestant, 4 ft., 61 pipes
Flute D'Amour, 4 ft., 61 pipes
Piccolo, 2 ft., 24 pipes
Tierce, 1½ ft., 61 pipes
Siffloé, 1 ft., 12 pipes
Krumhorn, 8 ft., 61 pipes

PEDAL

Acoustic Bass, 32 ft.
Double Open Diapason, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Gedeckt, 16 ft., 32 pipes
Principal, 8 ft., 12 pipes
Bourdon, 8 ft., 12 pipes
Gemshorn, 8 ft., 32 notes
Octave, 4 ft., 32 notes
Flute, 4 ft., 12 pipes
Fifteenth, 2 ft., 32 notes
Krommorne, 16 ft., 12 pipes
Trumpet, 8 ft., 32 notes
Hautbois, 4 ft., 32 notes

grams for the "earphone" audience.

His wife, Helen Townsend Garretson served St. Andrew's Episcopal Church, Buffalo and St. John's, Hollywood and St. Martin's, Pompano Beach, both in Florida.

DEWITT C. GARRETSON's retirement from his position as organist and choirmaster of All Saints Episcopal Church, Fort Lauderdale, Fla. completes a career of sixty years of continuous activity in the field of church music, in which he has been a figure of national reputation, particularly in the Episcopal diocese of Western New York while serving the Cathedral of St. Paul, Buffalo.

His career in church music began by his becoming a boy chorister at St. Peter's Church, Perth Amboy, N.J. where he later became organist and choirmaster. He also served Trinity Churches in Parkersburg, W. Va. and Pottsville, Pa. and Grace Church, Utica, N.Y.

His lengthy ministry of thirty-six years at St. Paul's Cathedral, Buffalo began in 1918. More than 500 boys received vocal training under his tutelage, many of whom today fill important positions in their communities and professions; several are organists-choirmasters and several are clergymen.

Mr. Garretson was a charter member and first dean of the Buffalo AGO Chapter and before that the first dean of the Central New York Chapter. He organized successful summer schools for choir boys in the Western New York diocese and did much to improve liturgical music in the area.

Among his teachers Mr. Garretson emphasizes J. Warren Andrews, Homer Norris and Father William J. Finn.

From 1923 to 1954 he was organist and director of music at the Buffalo Seminary, and for many years he trained the choir of the Presbyterian Church of East Aurora. In the early days of radio he prepared and arranged many musical pro-

JOHN RUSKIN

SAID - - -

It is unwise to pay too much — but worse to pay too little. When you pay too much, you lose a little money. That is all.

But — when you pay too little, you sometimes lose ALL — because the thing you bought was not capable of doing the thing it was bought to do.

The common law of business balance prohibits paying little and getting a lot. It can't be done.

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PRINCIPALS AT THE OPENING OF PHILADELPHIA ORGAN



PICTURES of those most involved in the opening of the Aeolian-Skinner organ at Philadelphia's Academy of Music and of the organ itself forming a background for the Philadelphia Orchestra arrived too late to accompany stories in the November issue.

In the group picture are: Samuel Barber, composer; Eugene Ormandy, conductor; Mrs. Efrem Zimbalist, donor; Paul Calloway, soloist, and Joseph Whiteford of the Aeolian-Skinner Company.



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Facts about electronic organs

contrast

Electronic tone production has many advantages: Chief among these is the potential for infinite tonal variety. The electronic tone generator can apparently, like the clever musician, "double in brass." Yet its mechanism is usually simple, compact, and low in cost.

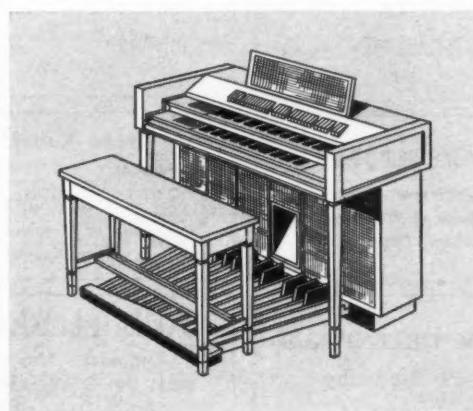
The electronic organ designer must nevertheless exercise a certain basic restraint in his planning, lest this inherent electronic virtue become a flaw. The design concept which seeks to expand a single tone ingredient into the broadest tonal spectrum, is as ineffective as the proverbial one-man band.

Tonal contrast can only result from the manipulation of tonally contrasting raw material. The monophonic organ is still musically inadequate, regardless of the stop names it includes.

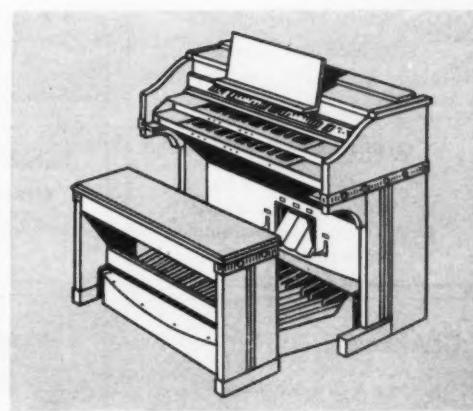
True tonal contrast can never result from mere cleverness. The organist's trained ear is not deluded. It is our contention that a flute and a reed stop for example should be played simultaneously,

with each retaining its musical identity. Such performance is available in the pipe organ or the orchestra; why should it not be demanded in the electronic organ?

Your nearby Conn Organ dealer will gladly explain further. He'll help you discover for yourself, the broad musical resources, the true contrast, that is so readily available in this fine instrument.



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WICKS BUILDS ORGAN FOR WISCONSIN TOWN
IN MOUNT HOORB LUTHERAN
 Cantilevered Balcony in New Church Building Will Hold New Organ and Choir—Exposed Pipes Will Be Arranged in Display

The Mount Horeb, Wis. Lutheran Church, in process of construction and scheduled for completion in the fall of 1961, will have a three-manual Wicks organ planned in conjunction with Robert J. Dornoff, Milwaukee Wicks representative.

The building in the shape of a Greek cross is the design of architects Sovik, Matthe and Madson and will seat 300.

The organ and choir will be on a cantilevered balcony with exposed pipes displayed across the entire width. The enclosed division will be housed in an ornamental swell case.

The stoplist:

GREAT
 Principal, 8 ft., 61 pipes
 Rohrföte, 8 ft., 61 pipes
 Gemshorn, 8 ft., 61 pipes
 Octave, 4 ft., 61 pipes
 Twelfth, 2½ ft., 61 pipes
 Fifteenth, 2 ft., 61 pipes
 Fourniture, 3 ranks, 183 pipes

SWELL
 Gedeckt, 8 ft., 61 pipes
 Salicional, 8 ft., 61 pipes
 Voix Celeste, 8 ft., 49 pipes
 Principal, 4 ft., 61 pipes
 Plein Jeu, 3 ranks, 183 pipes
 Trombone, 16 ft., 12 pipes
 Trompette, 8 ft., 61 pipes
 Rohr Schalmei, 4 ft., 61 pipes
 Tremulant

CHOIR
 Viola Pomposa, 8 ft., 61 pipes
 Dolcan, 8 ft., 61 pipes
 Dolcan Celeste, 8 ft., 49 pipes
 Koppelflöte, 4 ft., 61 pipes
 Nasat, 2½ ft., 61 pipes
 Blockflöte, 2 ft., 61 pipes
 Tierce, 1½ ft., 61 pipes
 Krummhorn, 8 ft., 61 pipes
 Tremulant

MELVIN D. DICKINSON



MELVIN D. DICKINSON has been appointed organist-choirmaster of the Church of the Ascension, Frankfort, Ky. He has returned from a two-year period of study on a Fulbright grant with Helmut Walcha in Frankfurt-am-Main, Germany.

He will play bimonthly recitals on the new thirty-six-rank Austin and will conduct monthly Bach cantata programs.

PEDAL
 Contrebasse, 16 ft., 12 pipes
 Bourdon, 16 ft., 32 pipes
 Gedeckt, 16 ft., 12 pipes
 Principal, 8 ft., 32 pipes
 Bourdon, 8 ft., 32 pipes
 Quint, 5½ ft., 32 notes
 Octave, 4 ft., 12 pipes
 Bourdon, 4 ft., 12 pipes
 Octavin, 2 ft., 12 pipes
 Trombone, 16 ft., 32 notes
 Trompette, 8 ft., 32 notes
 Krummhorn, 4 ft., 32 notes

REGINA CAREY CHASTAIN, AAGO, took part in the faculty recital Oct. 30 in Chandler Hall, Southern Seminary and Junior College, Buena Vista, Va.

MÖLLER WILL BUILD FOR BALTIMORE CHURCH

ARLINGTON PRESBYTERIAN

Three-Manual Instrument in Maryland Metropolis to Be Installed in Chancel—Great Pipes Exposed Functionally

The Arlington Presbyterian Church, Baltimore, Md. has awarded a contract to M. P. Möller, Inc. to install a new three-manual organ. The great division will be exposed in the chancel area in a functional manner.

Möller's representative, L. B. Buterbaugh, was in charge of the design and negotiations in consultation with the music committee. The following stoplist resulted:

GREAT
 Diapason, 8 ft., 61 pipes
 Bourdon, 8 ft., 61 pipes
 Octave, 4 ft., 61 pipes
 Waldflöte, 2 ft., 61 pipes
 Fourniture, 3 ranks, 183 pipes
 Chimes, 21 bells

SWELL
 Rohrgedeck, 16 ft., 12 pipes
 Rohrföte, 8 ft., 61 pipes
 Viole de Gambe, 8 ft., 61 pipes
 Viole Celeste, 8 ft., 61 pipes
 Koppelflöte, 4 ft., 61 pipes
 Plein Jeu, 3 ranks, 183 pipes
 Trompette, 8 ft., 61 pipes

CHOIR
 Gedeckt, 8 ft., 61 pipes
 Erzähler, 8 ft., 61 pipes
 Nachthorn, 4 ft., 61 pipes
 Nazard, 2½ ft., 61 pipes
 Nachthorn, 2 ft., 12 pipes
 Schalmei, 8 ft., 61 pipes

PEDAL
 Bourdon, 16 ft., 32 pipes
 Rohrgedeck, 16 ft.
 Principal, 8 ft., 32 pipes
 Bourdon, 8 ft., 12 pipes
 Rohrföte, 8 ft.
 Octave, 4 ft., 12 pipes
 Rohrföte, 4 ft.
 Octavin, 2 ft., 12 pipes

KENT HILL



KENT HILL has returned from a year of study in Copenhagen, Denmark on a Fulbright grant. He studied organ with Aksel Anderson at the Royal Conservatory and carried on special research on the early Lutheran chorale under the guidance of Henrik Glahn. He played recitals at the Christiansborg Palace chapel, in the Cathedral of Odense and in Christian's Church, Aarhus.

He was the first American to pass the Danish organists' examination required for holding a Lutheran church post in Denmark; he played services in Trinity Church, Copenhagen and at the Cloister Church, Sorø.

Mr. Hill is working toward his doctorate at the Eastman School of Music on a Defense Education Act fellowship. He is organist at the Lutheran Church of the Redeemer, Rochester.

ELIJAH was sung Nov. 6 at St. Mark's Church in-the-Bouwerie, New York City, with George Powers, SMD, FAGO, conducting; Elaine Tomlinson, assistant organist played Mendelssohn's Sonata 6.

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AN IMPORTANT MESSAGE...

Classic organs exhibit to a marked degree the characteristic of "chiff" and other prominent wind-produced phenomena which typify the un-nicked low-pressure flue pipes of the 17th and 18th centuries. While a preference for these organs may not be the general rule, they seem to be generating a growing enthusiasm, particularly among musicians whose tastes run to baroque and pre-baroque organ literature.

Implicit is the suggestion that these organs, upon which the works of Buxtehude, Sweelinck, Bach, and many others were originally composed and played, are peculiarly suited to the performance of this type of music. Some persons feel that their distinctive clarity of tone and speech extends the usefulness of classic-type instruments to still other areas of music. For these (and perhaps other) reasons, the influence of such an organ can be observed in present-day organ building.



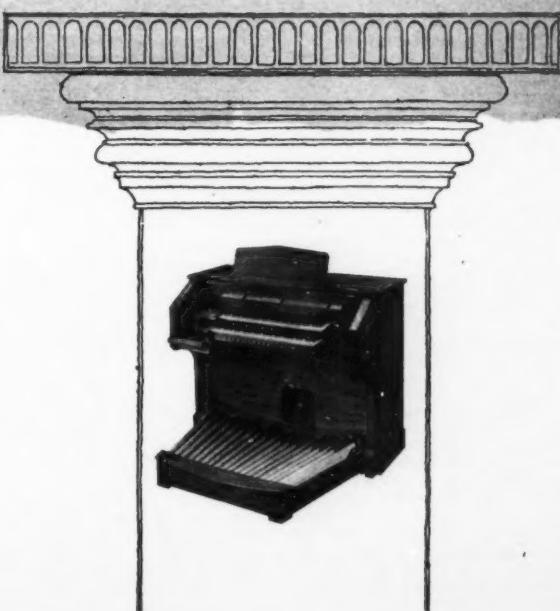
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Programs of Organ Recitals of the Month

William Teague, Shreveport, La.—For the North Shore AGO Chapter, First Presbyterian Church, Evanston, Ill., Nov. 7: Introduction and Trumpet Tune, Boyce; Fantasie in F, Mozart; Thou Comest, Lord Jesus, Down from Heaven and Fugue in E flat, Bach; Introduction, Passacaglia and Fugue, Willan; Divertimento, Karam; Toccata, Suite for Organ, Durufle.

Edouard Nies-Berger, Richmond, Va.—St. Paul's Episcopal Church, Oct. 18: Canzona, Gabrieli; Veni Creator, Titelouze; As Jesus Stood Beside the Cross, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Prelude, Purcell; Toccata, Adagio and Fugue in C major, Bach; Grand Pièce Symphonique, Franck; St. Francis Talking with the Swallows, Bossi; Clair de Lune, Vierne; Pageant of Autumn, Sowerby. Oct. 25: Variations on Song of the Caballero, de Cabezón; Prelude and Fugue in G minor, Frescobaldi; Benedictus qui venit in Nomine Domini, Couperin; Overture to Saul, Handel; Passacaglia and Fugue in C minor, Bach; Sonata 6, Mendelssohn; Adagio, Symphony 6, Widor; Wondrous Love, Barber; Litanies, Alain. Nov. 1: Gagliarda, Schmid; Echo for the Trumpet, Merulo; Magnificat, Pachelbel; My Heart for Thee Is Longing, Dearest Jesus, We Are Here and Toccata in F major, Bach; Variations on Weinen, Klagen und Crucifixus, Liszt; Benedictus, Reger; Rhosymedre, Vaughan Williams; Iam Sol Recedit Igneus, Simonds; Prelude and Fugue in G minor, Dupré.

Frederick L. Swann, New York City—Dedication recital on the new Möller organ, Interchurch Center, Oct. 10: Concerto in A minor, Vivaldi-Bach; Praise to the Lord, the Almighty, How Brightly Shines the Morning Star and Now Woods and Fields Are Sleeping, Knob; Toccata for the Flutes, Stanley; Benedictus, Couperin; Fantasie and Fugue in G minor, Bach; Pavane, Rhythmic Suite, Elmore; Prelude on A-L-A-I-N, Durufle; Incantation for a Holy Day, Langlais.

William H. Shambaugh, Fort Wayne, Ind.—Hope Lutheran Church, Fostoria, Ohio, Oct. 16: Agincourt Hymn, Dunstable; Fugue in C major, Buxtehude; Rigaudon, Campra; The Fifers, Dandrieu; Suite for a Musical Clock, Haydn; the Cuckoo, Daquin; Fanfare Fugue in C major, Bach; Adagio for Strings, Barber; Holy God, We Praise Thy Name, Peeters; Come Christians Join to Sing, Shambaugh.

Betsy Steiner, Lexington, Ky.—Woodland Christian Church, Oct. 11: Comest Thou, Jesus, Down from Heaven, Awake, the Watchmen Cry Out and Toccata and Fugue in D minor, Bach; Abide, O Dearest Jesus, Peeters; Fairest Lord Jesus, Schroeder; Rhythmic Trumpet, Bingham; A Prayer for the Innocent, McKay; Variations on a Noël, Dupré.

Jack Ossewaarde, New York City—St. Bartholomew's Church, Oct. 5: The Heavens Declare the Glory of God, Marcello; Suite for Organ, Corelli; Hour of Consecration, Bossi; Allegro, Symphony 1, Maquare. Oct. 19: Echo Voluntary for the Double Organ, Purcell; Pavane, Earl of Salisbury, Byrd; Concerto 5 in F, Handel; Solemn Melody, Davies; A Sketch, Statham.

Barbara Williams, Hartford, Conn.—Union Congregational Church, Rockville, Sept. 19: Toccata and Fugue in F major and Nun bitten wir, Buxtehude; Allegro, Sonata 5 in C major and Christ lag in Todesbanden, Bach; Pastorale, Franck; Cortège and Litania, Durufle; Prelude and Fugue in D major, Bach.

Jay Lovins, Sheridan, Ill.—Christian Church, Union City, Ind., Oct. 23: Toccata and Fugue in F major, Bach; Fantasie in F minor, K. 608, Mozart; Chorale in A minor, Franck; Three Chorale Preludes, Garland Anderson; Very Slowly, Sonatina, Sowerby; Fantasie, Opus 5 B, Schroeder.

Philip Steinhaus, Bloomfield Hills, Mich.—All Saints' Church, Pontiac, Oct. 23: All Bach—Fugue in E flat major; By the Waters of Babylon; Toccata, Adagio and Fugue in C major; Sonata 6; Passacaglia and Fugue in C minor.

Jack C. Goode, Wilmette, Ill.—Dedication recital on new Schantz organ, Edman Chapel, Wheaton College, Oct. 23: Agincourt Hymn, Dunstable; Come Saviour of the Gentiles, Bach; Chorale in A minor, Franck; Comes Autumn Time, Sowerby.

Herbert Schiske, Baltimore, Md.—MIT chapel, Cambridge, Mass., Oct. 23: Introduction and Toccata in G major, Walond; Chapelle des Morts, Mulet; Fantasie and Fugue in A minor, Bach.

Roberta Bitgood, FAGO, ChM, SMD, Detroit, Mich.—Installation service, Redford Presbyterian Church, Oct. 30: Fanfare in C, Purcell; A Tune for the Flutes, Stanley; Andantino, Concerto 3 in G, Soler; At Eventide, Bach-Bitgood; Toccata Basse, Bedell; Sleepers, Wake, Comest Thou Now, Lord Jesus, Down from Heaven and Fantasie and Fugue in G minor, Bach; God Himself Is with Us, Siloam, Convenants Tune, Jewels and On an Ancient Alleluia, Bitgood. The sanctuary choir assisted. First Methodist Church, Oct. 18: Purcell, Stanley, Soler, Bedell, Bach and Bitgood as above plus: Fanfare and Grand Choeur, Weitz; Adagio for Strings, Barber; The French Clock, Borschein; Carillon de Westminster, Vierne.

Frederick James, Sault Ste. Marie, Ont.—St. Luke's Cathedral, Sept. 28: Concerto 5 in A minor, Walther; Verse in the Phrygian Mode, Voluntary in C and Voluntary for Double Organ, Purcell; Toccata and Fugue in F major, Buxtehude; Werde munter, mein Gemute, Pachelbel; O Blessed Jesu, Deck Thyself, My Soul and My Jesus Calls to Me, Brahms; Arabesque and Carillon, Vierne; Sonata 2, Hindemith; Chorale Prelude on a Tallis Theme, Darke; Toccata and Fugue in D minor, Bach. Sept. 18: All-Bach—Fugue in G minor; the Eight Little Preludes and Fugues; Toccata and Fugue in D minor.

Harriet Dearden, AAGO, Ridgewood, N.J.—Central Unitarian Church, Paramus, Nov. 6 and Emanuel Presbyterian Church, Amsterdam, N.Y., Nov. 27: Prelude and Fugue in D major, Miserere, St. Matthew Passion and If Thou Art Near, Bach; Water Music Suite, Handel; Herzliebster Jesu, Zu Bethlehem geboren und Weicht ihr Berge, Walcha; Interlude, Andriessen; Solemn Prelude, Peeters; Le Jardin Suspendu, Alain; Finale, Symphony 1, Vierne.

Robert J. Powell, FAGO, ChM, Meridian, Miss.—For the Baton Rouge AGO Chapter, Trinity Episcopal Church, Oct. 4: Fantasie in Echo Style, Sweelinck; Come, Saviour of the Gentiles, Buxtehude; Prelude and Fugue in E minor, Bach; Voluntary, Greene; Introduction and Fugue in C sharp minor, Wesley; Out of the Depths, Howells; Prelude, Adagio and Variations on Veni Creator, Durufle.

Robert P. Roubos, Hattiesburg, Miss.—Temple Baptist Church, Oct. 16: Prelude and Fugue in F sharp minor, Buxtehude; Basse et Dessus de Trompette, Jullien; A Voluntary, Musical Clock, Handel; Nun komm, der Helden Heiland and Prelude in B minor, Bach; Passacaglia, Symphony in G major, Bach; Fantasie and Fugue in G minor, Bach; Pavane, Elmore; Adagio for Strings, Barber; Holy God, We Praise Thy Name, Peeters; Come Christians Join to Sing, Shambaugh.

H. Hugh Bancroft, Edmonton, Alta.—For the Edmonton RCCO Centre, All Saints Cathedral, Oct. 24: Trumpet Voluntary, Purcell; The Earle of Salisbury, Byrd; Allegro in A minor, Stanley; Toccata and Fugue in D minor, Bach; Litanies, Alain; Giga, Bossi; Pastorale and Capriccio, Purvis; Chorale in A minor, Franck. Ernest Dalwood, clarinetist, assisted.

Bob Whitley, San Francisco, Cal.—Dedication recital on new Aeolian-Skinner organ, St. Luke's Episcopal Church, Sept. 25: Introduction and Allegro, Walond; Jesu, Joy of Man's Desiring and We All Believe In One True God, Bach; Festival, Sowerby; Solemn Melody, Davies; Pièce Héroïque, Franck.

C. Warren Becker, St. Joseph, Mich.—First Congregational Church, opening new Sauter echo division, Oct. 23: Psalm Prelude, Howells; Adagietto, McKay; The Heavens Declare, Marcello; Fugue in C, Buxtehude; Toccata in G, Walond; Thou Art the Rock, Mulet.

John Cartuth, Cambridge, Mass.—MIT Chapel, Nov. 6: All Bach—Pastorale in F major; Canzona in D minor; Fugue in G minor; Deck Thyself, My Soul, with Gladness; Before Thy Throne I Now Appear. Michael Davis, violinist, shared the program.

John Williams, Red Springs, N.C.—Duke University Chapel, Durham, Oct. 2: Prelude and Fugue in C minor, Bach; Sonata 1, Hindemith; Lied, Vierne; Canon in B minor, Schumann; Adeste Fidelis, Ives; Chorale in A minor, Franck.

Charles Wilson, New York City—First Methodist Church, Andalusia, Ala.: Fantasie and Fugue in G minor, Bach; Adagio, Fiocco; Flute Solo, Arne; Lo, a Rose Is Blooming, Brahms; Chorale in A minor, Franck.

Searle Wright, FAGO, FTCL, New York City—In honor of Flora M. Staps, Trinity Memorial Church, Binghamton, N. Y., Sept. 27: Grand Jeu, Du Mage; Now Pray We to the Holy Ghost, Buxtehude; Fugue in E major, Bach; Chorale in B minor, Franck; Scherzetto, Pièces en Style Libre and Andantino, Pièces de Fantasie, Vierne; Invocation pour un Jour Saint, Langlais; The West Wind, Rowley; Twilight at Fiesole and March of the Medici, Bingham; Brother James's Air and Wareham Fantasy, Wright.

Kenneth V. Turvey, Florence, Ala.—For the Muscle Shoals AGO Chapter, First Presbyterian Church, Oct. 16: Psalm 19, Marcelli; Chorale in A minor, Franck; Antiphon 1 and Magnificat, verse 5, Dupré; Now Thank We All Our God, Karg-Elert; Concerto 1 in G major and Prelude and Fugue in G major, Bach; O Sacred Head, Now Wounded, Buxtehude and Bach; Movement 1, Sonata 2, Hindemith; Brother James's Air, Wright; A Mighty Fortress Is Our God, Whitford; Chorale, Adagio and Toccata, Modal Suite, Peeters.

Warren Hutton, Birmingham, Ala.—First Methodist Church, Little Rock, Ark., Oct. 11: Clausulas de VIII Tono, Santa Maria; Obra de Octavo Tono Alto, Heredia; Jesu, meine Freude, Walther; From God Shall Naught Divide Me, Comest Thou, Jesus, Down from Heaven, When in the Hour of Utmost Need and Prelude and Fugue in A minor, Bach; Sketch in F minor and Canons in B major and B minor, Schumann; Communion and Te Deum, Langlais.

Joseph Coutret, Englewood, N. J.—First Presbyterian Church, Oct. 10: Trumpet Tune and Bell Symphony, Purcell; O God Be Merciful to Me and Fantasie and Fugue in G minor, Bach; Deck Thyself, My Soul, with Gladness and O World, I E'en Must Leave Thee, Brahms; Ach bleib mit deiner Gnade, Karg-Elert; Sarabande and Rhythmic Trumpet, Bingham; Carillon, DeLamarter; Toccata in D minor, Reger.

Charles Farley, Galesburg, Ill.—Beecher Chapel, Knox College, Oct. 16: All Bach-Trio Sonata 5; Fantasie and Fugue in G minor; Ach bleib bei uns, Herr Jesu Christ; Wachet auf, ruft uns die Stimme; Meine Seele erhebt den Herrn; Wo soll ich fliehen hin; Wer nur den lieben Gott lässt walter; Kommst du nun, Jesu, von Himmel herunter; Concerto in A minor.

Gordon M. Eby, Lancaster, Pa.—Broad Street Methodist Church, at a vesper musicale, Sept. 25: Poet and Peasant Overture, Von Suppé; Song of the Quail, March and Andantino, The Musical Clocks, Haydn; Lord Jesus Walking On the Sea, Weinberger; Vivian Bowman Rhoads, soprano, and Ann Nuss, pianist, shared the program.

Phillip Hahn, Cedar Falls, Ia.—Iowa State Teachers College, Nov. 6: Salve Festa Dies, Latham; Le Jardin Suspendu, Alain; Fantasie, Sonata 1, Hindemith; Brother James's Air and Greensleeves, Wright; Theme and Variations and Epilogue for Pedal Solo, Langlais; Messe de la Pentecôte, Messiaen; Concerto in G minor, Poulen.

Louis L. Balogh, Cleveland, Ohio—Trinity Cathedral, Oct. 19: Allegro, Organ Concerto in G minor, Handel; Trumpet Tune and Air, Purcell; Arla con Variazioni, Martini; Toccata in F, Van Hulse; Cloister Bells, Balogh; Toccata in F, Bach; Verbum Supernum per Inviolationem, Peeters; Toccata in D minor, Bossi.

Rachel Barron Pierce, Spartanburg, S.C.—Twichell auditorium, Converse College, Oct. 10: Chaconne, Couperin; Suite for a Musical Clock, Handel; Prelude and Fugue in A minor, Bach; Cantilene, Symphony Romane, Widor; Divertissement, Vierne; Tu es petra, Mulet. Virginia McCall Gore, pianist, shared the program.

François Peeters, Mechelen, Belgium—Dedication recital on new Schlicker organ described elsewhere in this issue, Moe chapel, St. Olaf College, Northfield, Minn., Oct. 9 and 10; Trumpet Voluntary in D, Purcell; Toccata in F major, Buxtehude; Toccata per l'Elevazione, Frescobaldi; Est-ce Mars, Sweelinck; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Apparition de l'Eglise Eternelle, Messiaen; Lydian Prelude and Fugue in F, O Sacred Head Now Wounded and Flemish Rhapsody, Peeters.

David Kenneth Fowler, Marion, Ind.—First Presbyterian Church, Oct. 9: How Lovely Shines the Morning Star, Pachelbel; Concerto 13 in F major, Handel; A Rose Tree Hath Arisen and Beloved Jesus, Brahms; Chorale in A minor, Franck; The Trophy, Couperin; The Fifers, Dandrieu; Pastorale and The Lord of All, Freed; Hebrew Prayer of Thanksgiving, Gaul; Brother James's Air, Wright; Pastorale, Purvis; Sweet Hour of Prayer, Thompson; Tu es petra, Mulet.

Charles Shafer, Hollywood, Calif.—First Congregational Church, Pasadena, Oct. 16: Fantasie in G major and Prelude and Fugue in B minor, Bach; Allegro and Chorale, Symphony 2, Vierne; Maestoso, Andante Sostenuto, Allegro Moderato, Allegretto, Andantino and Poco Vivace, Kleine Präludien und Intermezzi, Schröder; Paignon, Donovan; Chorale Dorien, Alain; Magnificat 1, Dupré; Fantaisie-Toccata sur le Dies Irae, Van Hulse.

Chester Jones, AAGO, Albany, N.Y.—Cathedral of All Saints, Oct. 23: Vive le Roy, Raison; Tiers en Taille, Couperin; Little Rhapsody in G minor, Vor deinen Thron tret ich, Wachet auf, Nun komm der Heiden Heiland and Prelude and Fugue, Bach; Herzlich thut mich erfreuen, Schmücke dich und O weilt ich muss dich lassen, Brahms; Rhosymedre, Vaughan Williams; Carillon, Sowerby; Le Jardin Suspendu and Litanies, Alain.

Carroll Thompson, Wichita Falls, Tex.—First Baptist Church, Sept. 18: Trio Sonata for Strings and Organ, Opus 3, Corelli; Concerto 3 for Organ and Orchestra, Handel; Come Christian Folk, The Old Year Now Hath Passed Away and O Thou of God the Father, Bach; Ah Holy Jesus, Brahms; Song of Peace, Langlais; Procession and Litany, Dupré. The church's string orchestra assisted.

Corliss R. Arnold, SMD, FAGO, East Lansing, Mich.—Peoples Church, Oct. 25: Psalm 19, Marcelli; Concerto 5 in F major, Handel; We Pray Thee, Buxtehude; Sonata 6 in G major, Bach; Fantasie in F minor, K. 608, Mozart; Canon in B minor, Schumann; Pastorale, Roger-Ducasse; The Modal Trumpet, Karam; Benedictus, Opus 59, Reger; Dieu parmi nous, Messiaen.

Esther Jepson, Milwaukee, Wis.—Torschovkirken, Oslo, Norway, Aug. 28: Trio Sonata in C minor, Bach; Agincourt Hymn, Dunstable; By Adams Fall, Homilius; Introduction and Toccata, Walond; Toccata, Pachelbel; Credo and Adorate Devote, Tictombe; Toccata, Andriessen. Elsa Nilsen and Knut Nystedt assisted.

Howard D. McKinney, Spartanburg, S.C. — Twichell auditorium, Converse College, Oct. 10: Chaconne, Couperin; Suite for a Musical Clock, Handel; Prelude and Fugue in A minor, Bach; Cantilene, Symphony Romane, Widor; Divertissement, Vierne; Tu es petra, Mulet. Virginia McCall Gore, pianist, shared the program.

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Programs of Organ Recitals of the Month

Fernando Germani, Rome, Italy—For the St. Louis, Mo. AGO Chapter, Oct. 23, Grace Methodist Church; Charlotte, N.C. AGO Chapter, Oct. 17, Winthrop College; Lancaster, Pa. AGO Chapter, Oct. 12, First Presbyterian Church, and the New Haven, Conn. AGO Chapter, Oct. 10, Woolsey Hall. Following numbers included: Concerto in F, Albinoni; Noël en Musette, Daquin; Concerto in E flat, Toccata, Adagio and Fugue in C major, Prelude and Fugue in F minor, Trio Sonata 5 in C major, Trio Sonata 6 in G major and Fantasie and Fugue in A minor, Bach; Prelude on B-A-C-H, Biggs; Chorale in E major, Franck; Toccata, Duruflé; Toccata 6, Muffat; Fantasies 2 and 3, Reger; Toccata 7, Rossi; Passacaglia 5 and Battalia Imperial, Cabanillas; Fantasie in Echo Style, Sweelinck.

Lester H. Groom, AAGO, Blue Mountain, Miss.—Lowrey Memorial Baptist Church, Oct. 9: Trumpet Tune in D major, Purcell; Noël in G major, Daquin; We Thank Thee, Jesus and Toccata in F major, Buxtehude; Stay Thou Near Me and Fugue in G major, Bach; Andantino, Franck; Praise of the Chrysanthemums, Bonnet; Solemn Melody, Davies; Intermezzo, Symphony 1, Widor; Wedding March 2, Bloch; Communion, Purvis; March, Miniature Suite, DeLamarter. Oct. 15, Modena Lowrey Berry auditorium: All Bach—Passacaglia and Fugue in C minor; Von deinen Thron tret' ich; Little Fugue in G minor; Trio Sonata 1 in E flat; Nun freut euch, lieben Christen; Christ lag in Todesbanden; Prelude and Fugue in E flat major.

Melvin Dickinson, Frankfort, Ky.—Church of the Ascension, Oct. 2: Prelude and Fugue in D minor, Buxtehude; Herzliebster Jesu, was hast du, Ach bleib bei uns, Herr Jesu Christ, Fröhlich soll mein Herze springen, Wer nur den lieben Gott lässt walten und Ein' feste Burg ist unser Gott, Walcha; Chorale in B minor, Franck; O Mensch, bewein' dein' Sunde gross, Wer nur den lieben Gott lässt walten, Wir glauben all' an einen Gott, Schopfer, O Lamm Gottes, unschuldig and Prelude and Fugue in B minor, Bach.

Wilmer Hayden Welsh, Rock Hill, S.C.—Davidson, N.C., College Presbyterian Church, Oct. 16: Prelude and Fugue in A major, Selby; Aria Quarta, Pachelbel; Lord, Keep Us Steadfast, Walther; Toccata in F major, Bach; Lo, Now a Rose Is Blooming, Brahms; O Sacred Head, Fugue a la Gigue and Passacaglia in D minor, Buxtehude; Sonata 1, Welsh.

Lorene Banta, Andover, Mass.—Cochran Chapel, Phillips Academy, Oct. 30: All Bach—Prelude and Fugue in A minor; Three settings of Now Come, Saviour of the Nations; He Who Will Suffer God to Guide Him; Movement 1, Trio Sonata 2; Lord, God, Holy Spirit; Three settings of In dulci jubilo; Have Mercy, Lord, On Me; Passacaglia and Fugue in C minor.

Harold Heeremans, FAGO, ChM, FTCL, Leonia, N.J.—First Unitarian Church, Brooklyn Heights, N.Y., Oct. 16: All-Bach program—O Lamm Gottes, unschuldig; Schmücke dich, O liebe Seele; Prelude and Fugue in E minor; Partita: O Gott, du frommer Gott; Pastorale; Fugue in D minor.

Harold Fink, New York City—Fordham Lutheran Church, Dec. 24: Symphonie de Noël, Maleingreau.

David Craighead, Rochester, N.Y.—Valparaiso, Ind. University Chapel, Oct. 9: Concerto in A minor, Vivaldi-Bach; How Brightly Shines the Morning Star, Buxtehude; Andante in F, Mozart; Toccata in F, Bach; Partita on Psalm 8, van der Horst; Pastorale, Roger-Ducasse; Toccata, Suite, Duruflé.

George William Volk, FAGO, Westfield, N.J.—Christ Methodist Church, New York City, Oct. 30, dedicatory recital on new Casavant organ described in the February 1960 issue: Fantasie e Gravement in G and Adagio, Sonata 3, Bach; Introduction and Allegro, Concerto 10 in D minor, Handel; Introspection, Edmundson; Toccata, Yon; Musette en Rondeau, Rameau; Prelude for Trumpet, Clérambault; Variations de Concert, Bonnet; The Bells of St. Ann de Beaupré, Russell; Grand Choeur Dialogue, Gigout; Colloquy with the Swallows, Bossi; Prae-ludium and Carillon de Westminster, Vierne.

Jack Ruhl, Fort Wayne, Ind.—First Presbyterian Church, Oct. 18: Introduction and Toccata, Walond; Trio Sonata 1 in E flat, Bach; Fantasie in F minor, K 608, Mozart; Movement 1, Sonata 1, Hindemith; Fantasy and Theme and Variations, Langlais; Fanfare, Thompson; Canon in B minor, Schumann; The Legend of the Mountain, Karg-Elert; Toccata, Sowerby. The Community Choir, under the direction of Lloyd Pinkerton, assisted.

Herbert B. Nanney, Palo Alto, Cal.—Memorial Church, Stanford University, Oct. 9, for the San Jose AGO Chapter Guild service: Prelude and Fugue in E minor, Bruhns; Variations on a Galliard by John Dowland, Scheidt; All Glory Be to God on High, Böhm; Jesus, by His Bitter Cross, Vogler; Prelude and Fugue in F sharp minor, Buxtehude; I Call to Thee, Lord Jesus Christ, Pachelbel; Prelude and Fugue in G major, Bach.

William Watkins, Washington, D.C.—For the Hartford, Conn. AGO Chapter, St. Lawrence O'Toole Church, Oct. 18: Grand Jeu, Du Mage; Soeur Monique, Couperin; Fantasy in Echo Style, Sweelinck; When Adam Fell, Homilius; Agincourt Hymn, Dunstable; Prelude and Fugue in A minor, Bach; Fantasy for Flute Stops, Sowerby; Cantilene and Dialogue on the Mixtures, Langlais; Symphony 6, Widor.

Dr. Charles H. Finney, FAGO, Houghton, N.Y.—Houghton Church, Oct. 16: Aria, Concerto 12 for Strings, Handel; All Men Must Die and Prelude and Fugue in C major, Bach; Deck Thyself, My Soul, with Gladness, Brahms; Finale, Franck; Brother James's Air, Wright; Nettleton, Nun Danket und Eventide, Allen; Carillon Sortie, Mulet.

Robert E. Schanck, Cranford, N.J.—Canzona, Gabrieli; Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Allegro Risoluto, Symphony 2, Vierne; Te Deum, Langlais. William Semper, tenor, shared the program.

John Holtz, White Plains, N.Y.—St. Anne's Church, Hartford, Conn., Oct. 3: Now Thank We All Our God, Bach-Fox; Concerto in A minor, Vivaldi-Bach; Aria in F, Handel; The Litanies, Alain; Prelude and Fugue in G minor, Dupré.

Valentina W. Fillinger, Cleveland, Ohio—Trinity Cathedral, Oct. 12: Passacaglia, Couperin; Fugue in C, Buxtehude; Trumpet Tune, Ouchterlony; Elevation, Dupré; Toccata in F, Bach.

Time Limit

Recital programs for these columns must reach the office of THE DIAPASON within six weeks of their performance date and must include day, church or auditorium, city and state as well as first and last names of performers.

John Winters, Grand Haven, Mich.—St. John's Episcopal Church, Oct. 25, twenty-fifth anniversary of his first organ recital: Prelude and Fugue in E minor, Air and Prelude in E minor, Bach; Four Preludes on the Passion Chorale, Kuhnau, Bach, Brahms and Saxton; Basse et dessus de Trompette, Clérambault; Trumpet Tune, Clarke; Fantasie, Mozart; St. Columba, Stanford; Prelude on a Welsh Tune, Noble; Romance, Dickinson; Pageant, Jackson; Morning Hymn, Peeters; Carillon de Longpont, Vierne.

Carl Freeman, Baltimore, Md.—Towson Methodist Church, Oct. 9: Concerto 2 in A minor, All Praise to Jesus' Hallowed Name, If Thou But Suffer God to Guide Thee, O God, Have Mercy and Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 594, Mozart; Allegro Vivace, Widor; So, Now As We Journey, Aid Our Weak Endeavor, Dupré; Flute Solo, Arne; O God, Thou Faithful God, Karg-Elert; Little Bells, Purvis; Toccata in B minor, Gigout.

Robert Lodine, FAGO, Chicago—Elliott Lutheran Church, Oct. 12: Chaconne in G minor, Couperin; Three Concerto Movements, Felton; If Thou But Suffer God to Guide Thee, In dulci jubilo and Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Open Now Thy Gates of Beauty and If Thou But Suffer God to Guide Thee, Walcha; Les Berger, Messiaen; Thou Art the Rock, Mulet.

William Wayne, Cincinnati, Ohio—For the Cincinnati AGO Chapter, Nov. 1, Shiloh Methodist Church: O Master, Let Me Walk with Thee, arr. Schreiner; Processional Entry for Festival Occasions, Strauss; Communion Meditation, arr. Wayne; The Awakening, Couperin; Solemn Melody, Davies; Come Sweet Repose, Bach; The Bells of Berghall Church, Sibelius; Supplication, Purvis.

Reginald F. Lunt, Lancaster, Pa.—Dedicatory recital, Church of the Brethren, Oct. 19: Toccata in F major, Bach; Concerto 2, Vivaldi-Bach; Andante in F, Mozart; Ein feste Burg, Walcha; St. Catherine, McKinley; Toccata, Fugue et Hymne, Peeters; Chorale in B minor, Franck; Scherzo, Symphony 6, Vierne; Pavane, Elmore; Fugue, Psalm 94, Reubke.

Grady Wilson, Arkadelphia, Ark.—Henderson State Teachers College, Oct. 26: Grand Jeu, Du Mage; Nun komm, der Heilige Geist und Fugue in E flat, Bach; Requiescat in Pace, Liszt; Te Deum, Langlais; Deuxième Fantasie, Alain; Prelude and Fugue in G minor, Dupré.

Irene Robertson, FAGO, Los Angeles, Cal.—Dedicatory recital on new Holzinger organ, Trinity Lutheran Church, Oct. 23: Toccata and Fugue in D minor, Passacaglia, All Glory Be to God on High and We Thank Thee, O God, Bach; Praise to the Lord, Walther and Ahrens; Our Father Thou in Heaven Above, Mendelssohn; A Mighty Fortress, Müller-Zurich.

Carol Barrett Hofmann, Buffalo, N.Y.—Trinity Episcopal Church, Oct. 16: Concerto in G, Alle Menschen müssen sterben and Prelude and Fugue in B minor, Bach; St. Anne, John Hofmann; In Bethlehem's Manger Lowly, Walcha; Brother James's Air, Wright; Chorale in A minor, Franck; Les Bergers and Dieu parmi nous, Messiaen.

The Rev. J. E. Greene, Davenport, Iowa—Christ the King Chapel, St. Ambrose College, Oct. 2: Basse et Dessus de Trompette and Basse de Cromone, Clérambault; Chorale in A minor, Franck; Toccata, Monnikendam; Le Banquet Céleste, Messiaen; Finale, Symphony 2, Widor. Gerald E. Quinlan, flutist, shared the program.

Adolph Steuerman, Memphis, Tenn.—Calvary Church, Nov. 6: Organ Concerto 5 in F major, Handel; Piano Concerto 2 in A major, Liszt; Nocturno, Respighi-Steuerman; Pavane, Ravel-Steuerman; Organ Concerto 3, Hanson. Myron Myers, pianist shared the program.

Ray Ferguson, Oberlin, Ohio—Grace Episcopal Church, Sandusky, Nov. 1: Prelude in E flat major, Christ, Comfort of the World, Christ, Our Lord, to Jordan Came, We All Believe In One True God and Fugue in E flat Major, Bach; Elegie, Peeters; Prelude and Fugue in G minor, Dupré.

Luther T. Spayne, Fayette, Mo.—Dedicatory recital on new Wicks organ, Lexington Methodist Church, Lexington, Mo., Oct. 23: Sonatina, Ritter; Benedictus, Couperin; Basse et Dessus de Trompette, Clérambault; Jesu, Joy of Man's Desiring and Prelude and Fugue in D major, Bach; Durch Adams Fall, Homilius; Sketch in C minor, Schumann; Sonata 6, Mendelssohn; Canyon Walls, Clokey; The Primitive Organ, Yon; Bell Benedictus, Weaver; Toccata, Symphony 5, Widor.

E. Eugene Maupin, Bristol, Va.—Church of the Ascension, Frankfort, Ky., Nov. 1: Prelude and Fugue in E minor, Bruhns; Chaconne in F minor, Nun komm der heiligen Heiland, Vom Himmel hoch und Wie schön leuchtet der Morgenstern, Pachelbel; Prelude and Fugue in C major, Böhm; Wenn wir in höchsten Nöthen sein, Wer nur den lieben Gott lässt walten and In dir ist Freude, Bach; Prelude, Fugue and Chaconne in C major, Buxtehude.

Harriette Slack Richardson, Springfield, Vt.—The United Church, West Rutland, Oct. 23: Toccata, Muffat; Noël for the Love of Mary, le Begue; Noël with Variations and Swiss Noël, Daquin; Christ Lay in Bonds of Death, I Call to Thee, Lord Jesus, Come, Redeemer of Our Race and Passacaglia in C minor, Bach; Casual Brevities, Leach; The Musical Clocks, Haydn; Jesu, My Trust, Reger; Divertissement, Berceuse and Carillon, Vierne.

Robert G. Lee, Morristown, N.J.—Inaugural recital on new Austin, Presbyterian Church, Oct. 23: Trumpet Tune and Air, Purcell; Have Mercy On Me, O Lord, Arioso and Toccata and Fugue in D minor, Bach; The Joy of the Redeemed, Dickinson; From the Depths I Cry to Thee and Old Hundredth, Robert Crane; Adagio, Modale Suite, Peeters; Suite for Organ, Russell Hayton; Toccata, Symphony 5, Widor.

Arthur C. Becker, Chicago—St. Mary's College, Notre Dame, Ind., Oct. 9: Grand Jeu, Du Mage; Basse et Dessus de Trompette, Clérambault; Vom Himmel hoch, Pachelbel; In dulci jubilo, Nun freut euch, lieben Christen g'mein and Toccata and Fugue in D minor, Bach; Carillon, Sowerby; Pièce Héroïque, Franck; Adoration, Bingham; Salve Regina, Becker; Le Jardin Suspended, Alain; Concert Piece, Peeters.

George Y. Wilson, Bloomington, Ind.—Saron Lutheran Church, Chicago, Nov. 6: Prelude and Fugue in C major, Böhm; Trio, Krebs; Concerto in A minor, Bach; Prière, Franck; Gen Himmel aufgefahren ist, Wir wollen alle fröhlich sein und Heut singt die lieb Christenheit, Pepping; Scherzo, Symphony 5, Vierne; Prelude and Fugue in B major, Dupré.

Donald E. Kilmer, Jackson, Miss.—For the Jackson AGO Chapter, Galloway Memorial Methodist Church, Sept. 25: Andante, Allegro, Concerto 6, opus 4, Handel; We Pray Now to the Holy Spirit, Buxtehude; As Now the Sun's Declining Rays, Simonds; Prelude, Tiento, Improvisation and Acclamation, Medieval Suite, Langlais.

Lester W. Berenbroick, Madison, N.J.—Presbyterian Church of Madison, Oct. 23: Prelude and Fugue in E minor, Buxtehude; Toccata per l'Elevazione, Frescobaldi; Chorale in A minor, Franck; Toccata, Monnikendam; Le Banquet Céleste, Messiaen; Finale, Symphony 2, Widor. Gerald E. Quinlan, flutist, shared the program.

Norman Gregory, Bozrah, Conn.—Bozrah Congregational Church, Nov. 6, dedicatory recital on new Möller Artiste: Prelude and Fugue in F major, Bach; Chorale Prelude, Buxtehude; Pastorale, Lefebvre-Wely; Two Miniatures, Peeters; Toccata, Woodman.

Steve Empson, Chicago—Christ Church Cathedral, Indianapolis, Ind., Nov. 25: Voluntary in D major, Croft; Andante, Stamitz; Fugue in A minor, Bach; Prelude, The Blessed Damozel, Debussy; Chorale in A minor, Franck.

Robert Hobbs, Indianapolis, Ind.—Christ Church Cathedral, Indianapolis, Ind., Nov. 4: Prelude and Fugue in B minor, Bach; Minuet in Classical Style, Gibbs; Chorale in A minor, Franck.

Tom Ritchie, PhD, AAGO, Springfield, Mo.—Stone Chapel, Drury College, Oct. 26: Concerto 5, Handel; Pastorale, Franck; Litanies, Alain.

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Programs of Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla.—Kirk, in the Hills, Bloomfield Hills, Mich., Oct. 13: Chaconne in G minor, Couperin; Une Vierge Pucelle, LeBegue; Noël Etran- ger, Daquin; Fantasie and Fugue in G minor, Bach; The Burning Bush, Berlinski; Pastorale, Roger-Ducasse; Dialogue sur les Mixtures et Arabesque sur les Flutes, Langlais; Toccata, Sowerby.

Wesley A. Day, FAGO, FTCL, ChM, Philadelphia, Pa.—Dedicatory recital on new Mudler-Hunter organ, Emmanuel Episcopal Church, Holmesburg, Oct. 30: O Sons and Daughters, Farnam; Sarabande and Rhythmic Trumpet, Bingham; Fairies! Lord Jesus, Day; Elegie, Vierne; Canon in B minor, Schumann; Chorale in E major, Franck; Toccata in E minor, Pachelbel; The Cuckoo and the Nightingale, Handel; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach. Oct. 16, St. Agnes Church, West Chester: Pachelbel, Franck, Schumann, Bingham and Farnam repeated plus Toccata for the Elevation, Frescobaldi; In Thee Is Gladness and Toccata in F, Bach.

Thomas Curtis, Bowling Green, Ohio—Bowling Green State University auditorium, Oct. 23: Carillon, Murrill; In Memoriam, Berlinski; Introduction and Toccata in G, Walond; Arioso, Krebs; Rondo, Concerto for Flute Stop, Rinck; Fantasie and Fugue in G minor, Bach; Concerto in G minor for Organ, Strings and Tympani, Poulen. The University Chamber Orchestra assisted under the direction Seymour Benstock.

Edmund B. Wright, Roanoke, Va.—Jessie Ball DuPont chapel, Hollins College, Oct. 25: Chaconne, L. Couperin; Tierce en Taille, F. Couperin; Une Vierge Pucelle, Le Begue; Grand Jeu, Du Mage; Canzonetta, Buxtehude; Ach bleib mit deiner Gnade, Walther; Prelude and Fugue in A minor, Bach; Dialogue sur les Mixtures, Langlais; Chorale, Honegger; Toccatino, DeLamarre; Aria, Alain; Fantasie, Diercks.

Walter R. Rye, Toledo, Ohio—St. Mark's Church, Oct. 23: Prelude and Fugue in E flat, two settings on Lord Christ Turn Thou to Us and Prelude and Fugue in F minor, Bach; Adagio, Symphony 3, Vierne; In the Cross of Christ, I Need Thee Every Hour and My Faith Looks Up, Bingham; Prelude and Toccata, Suite, Opus 5, Durufle.

Franklin Stecker, Milwaukee, Wis.—Sherman Park Lutheran Church, Oct. 23: Trumpet Dialogue, Clérambault; Allegro, Concerto in A minor, Vivaldi-Bach; In dulci jubilo, Dupré; Arioso, Bergmann; Abide O Dearest Jesus, Peeters; Concerto 2 in B flat major, Handel. A brass choir and string group assisted.

Gay Axman, Amarillo, Tex.—First Baptist Church, Perryton, Oct. 23: Suite Gothique, Boëllmann; Invocation and Fountain Reverie, Karg-Erlert; Jesus, Joy of Man's Desiring and My Heart Is Filled with Longing, Bach; The Last Hope and Greensleeves, Purvis; Festival Toccata, Fletcher.

John M. Rossfeld, Detroit, Mich.—Westminster Church of Detroit, Oct. 23: Concerto 5, Handel; Toccata and Fugue in D minor, Bach; Litanies, Alain; Carillon, Sowerby; Prelude and Fugue in D major, Schmidt. The combined chancel choirs assisted.

Gladys Christensen, Wheaton, Ill.—Dedicatory recital on new Schantz organ, Edman Chapel, Wheaton College, Oct. 23: We All Believe in One God, Bach; Psalm Prelude, Howells; Brother James's Air, Wright; Fanfare, Cook; Carillon, Sowerby.

Charlene Polivka, Denton, Tex.—Main auditorium, Texas Woman's University, Nov. 6, student of J. Wilgus Eberly: Fugue in C major, Buxtehude; Fugue in B minor, Bach; Triumphal March, Karg-Erlert; Sonata in A, Opus 91, Guilmant.

Paul Koch, Pittsburgh, Pa.—Carnegie Hall, Oct. 23: Sonatas in C minor, Mendelssohn; Suite for a Musical Clock, Handel; Ave Maria, Arkadelt-Liazt; Marche Champêtre, Boex; Chant du Soir, Bossi; Grand Choeur, Jawelak.

E. Power Biggs, Cambridge, Mass.—Duke University chapel, Durham, N. C., Oct. 16: Balletto del Granduca, Sweelinck; Partita sopra la Aria della Folia da Spagna, Pasquini; La Romanesca, Valente; Passacaglia and Fugue in C minor, Bach; Litanies, Alain; Pastorale, Roger-Ducasse; Dialogue sur les Mixtures and Arabesque sur les Flutes, Langlais; Toccata, Sowerby.

Robert Sheperd, Royal Oak, Mich.—First Presbyterian Church, Oct. 2: Prelude, Fugue and Ciacona in C major, Buxtehude; Jesu, Joy of Man's Desiring, He Who Will Suffer God to Guide Him and Prelude and Fugue in E minor, Bach; Toccata, Suite Gothique, Boëllmann; A Trumpet Minuet, Hollins; O Dearest Jesus, What Law Hast Thou Broken and Who Knows When Death May Overtake Me, Walcha; Carillon, Dupré.

Stephen J. Ordip, AAGO, Chattanooga, Tenn.—For the Chattanooga AGO Chapter, Lookout Mountain Presbyterian Church, Oct. 9: Trumpet Fanfare, Purcell; Introduction and Toccata, Walond; Fantasie and Fugue in C minor, Bach; Suite for a Musical Clock, Handel; Rhosymedre, Vaughan Williams; Dearest Jesus, What Law Hast Thou Broken, Walcha; Brother James's Air, Wright; Sonata in F minor, Mendelssohn.

Clyde English, Morgantown, W. Va.—Wesley Methodist Church, Oct. 30: Sarabande and Fugue, Couperin; Jesu Joy of Man's Desiring, Passacaglia and Fugue in C minor and Come Blessed Rest, Bach; Chorale in B minor, Franck; Vom Himmel hoch, da Komm ich her, Pepping; Florentine Chimes and Rhythmic Trumpet, Bingham; Greensleeves, Wright; Rosace and Tu es petra, Mulet.

Jean Gentry Waits students, Tulsa, Okla.—Sharp Chapel, University of Tulsa, Nov. 1, for the Tulsa AGO Chapter: Virginia Ridderhour—Offerte, Raison; Toccata, Frescobaldi; Prelude and Fugue in A major, Bach. Jan Birtell—Variations, Cabazon; Three Chorale Preludes, Walcha. Sharon Handley—Rhythmic Trumpet and Sarabande, Bingham; Variations de Concert, Bonnet.

Loella Cole, San Diego, Cal.—First Methodist Church, LaMesa, Cal., Nov. 2: Agincourt Hymn, Dunstable; Fugue in G minor, O Lord, Be Merciful to Me and Jesu, Joy of Man's Desiring, Bach; Clair de Lune, Karg-Erlert; Lord Jesus Walking on the Sea, Weinberger; Aria, Peeters; Supplication, Chartres and Toccata Festiva, Purvis.

Theodore Marier, FAGO, ChM, Cambridge, Mass.—Dedicatory recital on new Casavant organ, St. Paul's Church, Oct. 30: Te Deum, Langlais; Offertory, Parish Mass, Couperin; Lord Jesus Christ, Turn Toward Us, Bach; Trumpet Tune, Purcell; Toccata for the Elevation, Frescobaldi; Sonata Eroica, Jongen; Transports of Joy, Messiaen.

Oswald Ragatz students, Bloomington, Ind.—Indiana University, Oct. 24: Melody Jackson—Prelude and Fugue in D major, Bach; Te Deum, Langlais. Ann Lord—Fantasie for Flute Stops, Sowerby; Chorale in A minor, Franck. Joanne Norman—Prelude and Fugue in G major, Buxtehude; Litanies, Alain.

Robert Wight, Peterborough, Ont.—Trinity United Church, Oct. 30: Prelude and Fugue in B minor, the Six Schübler Chorale Preludes and Toccata and Fugue in D minor, Bach; Pièce Héroïque, Franck; Sonata 2, Hindemith; Sonata 3, Mendelssohn; Musical Clocks, Haydn; Toccata, Symphony 5, Widor.

Herbert Hooper, Manchester, N. H.—For the New Hampshire AGO Chapter, First Congregational Church, Oct. 30: Fantasie and Fugue in G minor and A Little Harmonic Labyrinth, Bach; Sonatina, Sowerby; Elegy and Fugue, Willan; Te Deum, Langlais.

John Memley, Inglewood, Cal.—MIT chapel, Cambridge, Mass., Oct. 23: Cantabile, Franck; O Hail This Brightest Day of Days and Little Preludes and Fugues in C major and A minor, Bach.

Donald Shelhorn, Indianapolis, Ind.—Christ Church Cathedral, Nov. 17: Prière, Franck; Petite Suite, Milhaud; Cortège et Litanie, Dupré.

Richard Purvis, San Francisco Cal.—Grace Cathedral, Oct. 9: Fanfare, Purvis; Lament, Arthur Fickenscher; Scherzo, Sonata in G, Bennett; Prelude and Fugue in B minor, Bach; Fantaisie in C, Franck; Scherzo, Sonata 8, Rheinberger; Fugue in A flat minor, Brahms; In Praise of Merbecke, Wyton; Pange Lingua, Kodaly; Allegro Giocoso, Sonata in E flat, Bairstow.

Arthur R. Croley, Nashville, Tenn.—Dedicatory recital on new Holtkamp organ, Fisk University chapel, Oct. 16: Grand Jeu and Tierce en Taille, Du Mage; Fugue in C major, Pachelbel; Chaconne in E minor, Buxtehude; The Musical Clocks, Haydn; Dearest Thou, Jesus Now from Heaven and Toccata in F major, Bach; Te Deum, Langlais; Canon in B minor, Schumann; O World, I Now Must Leave Thee, Brahms; Litanies, Alain; The Mirrored Moon, Karg-Erlert; Thou Art the Rock, Mulet.

Robert C. Bennett, Houston, Tex.—St. Luke's Methodist Church, Sept. 26: Chaconne in G minor, Couperin; Ciacona in D, Pachelbel; Sleepers Awake, Krebs; Prelude and Fugue in A minor, Bach; Pastorale and Chorale, Vierne; Concert Study 2, Yon; Abide with Us and Lord Jesus Walking on the Sea, Weinberger; Fanfare for Organ, Cook; Beautiful Saviour, Schroeder; Te Deum, Langlais.

Ann Brandon, Knoxville, Tenn.—St. John's Episcopal Church, Oct. 23: Grand Jeu, Tierce en Taille and Basse de Trompette, Du Mage; Prelude and Fugue in C minor, Bach; O World, I Now Must Leave Thee, Blessed are Ye Faithful Souls and Deck Thyself, My Soul, Brahms; Bryn Calfaria, Rhosymedre and Hyfyrodol, Vaughan Williams; Cortège et Litanie, Dupré.

Robert Glasgow, Jacksonville, Ill.—Dedicatory recital on new Möller organ, Hamermeshmidt Memorial Chapel, Elmhurst College, Oct. 16: Three Noëls with Variations, Daquin; Elevatione, Zipoli; Trumpet Voluntary, Clarke; Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; Deuxieme Fantasie, and Litanies, Alain.

Mary Woolsey, Mitchell, S. D.—First Lutheran Church, Oct. 10: Chaconne in G minor, L. Couperin; Tierce en taille, F. Couperin; Flute Solo, Arne; Passacaglia, Buxtehude; Concerto in A minor, Vivaldi; Cortège et Litanie, Dupré; The Nativity, Langlais; Thou Art the Rock, Mulet.

Robert Kee, FAGO, Spokane, Wash.—Home of Dr. R. F. E. Stier, Sept. 26; Movement 1, Trio Sonata in C minor and Movement 1, Trio Sonata in D minor, Bach; Soeur Monique, Couperin; O God, Thou Holy God, Brahms; Scherzo, Vierne; Finale, Symphony 8, Widor; Spring Song, Bonnet.

Richard D. Waggoner, AAGO, New Orleans, La.—Rayne Memorial Methodist Church, Oct. 23: Prelude and Fugue in C minor, Vivaldi-Bach; Noël, Daquin; Prelude and Fugue in F minor, Bach; Four Preludes, Opus 9, Schroeder; Carillon de Westminster, Vierne.

Robert Rayfield, Chicago—St. Paul's Episcopal Church, Peoria, Ill., Oct. 8, for the Peoria AGO Chapter: Concerto 5, Handel; My Jesus Calls to Me, Brahms; Sketch in D flat, Schumann; Comes Autumn Time, Sowerby; Song of Peace and Te Deum, Langlais.

Edward Mondello, Chicago—Rockefeller chapel, University of Chicago, Oct. 23: Jesu meine Freude, Walther; Chaconne in G minor, Couperin; Deck Thyself with Gladness, Bach; Chorale in E major, Franck; Song of Peace, Langlais; Toccata and Fugue in D, Reger.

Harold C. O'Daniels, Binghamton, N.Y.—Christ Episcopal Church, Sept. 18: Prelude in A minor, Bach; Chaconne in E minor, Buxtehude; Grand Jeu, Du Mage, Sept. 19: Prelude in G major and Allegro Maestoso Vivace, Sonata 2, Mendelssohn.

Jerry Borrevik, Duluth, Minn.—MIT chapel, Cambridge, Mass., Oct. 23: Prelude sur une Antenne and Pasticcio, Langlais; Nun danket alle Gott, Herzliebster Jesu, was hast du und Lied to the Ocean, Peeters.

Alec Wyton, New York City—The Temple, Atlanta, Ga., Oct. 17: Larghetto, Concerto 13 in F, Handel; Prelude and Fugue in D minor, Bach; Fantaisie in C, Franck; Scherzo, Sonata 8, Rheinberger; Fugue in A flat minor, Brahms; In Praise of Merbecke, Wyton; Pange Lingua, Kodaly; Allegro Giocoso, Sonata in E flat, Bairstow.

Thomas E. Gieschen, River Forest, Ill.—Bethel Evangelical Lutheran Church, Bay City, Mich., dedicatory recital on new Schlicker organ, Oct. 23: Prelude and Fugue in A minor and Farewell I Gladly Bid Thee, Bach; Lord, As Thou Wilt, Böhme; A Mighty Fortress, Hanff; All My Heart This Night Rejoices, Bunjes; The Nativity, Langlais; In dulci jubilo, Schroeder; Voluntary Music, Christmas Communion, Malinegreau; Lobe den Herren, Ahrens; Postlude for the Office of Compline; Alain; Movement 1, Sonata 6, Mendelssohn.

Richard Peek, SMD, Charlotte, N.C.—First Presbyterian Church, Mount Holly, Sept. 25; Covenant Presbyterian Church of Charlotte, Oct. 2, and Episcopal Church of the Advent, Spartanburg, S. C., Oct. 9: Sonata for Organo, Pergolesi; Aus tiefer Not schrei ich zu Dir, Kuhnau; Prelude and Fugue in D major, Bach; Chromatic Study on B-A-C-H, K. P. E. Bach; Prelude and Fugue on B-A-C-H, Liszt; Miniature, Langlais; March on Verxilla Regis and Prelude on a Tallis Theme, Peek; Toccata, Monnickendam.

William Weaver, Atlanta, Ga.—For the Greenwood, S.C. AGO Chapter, South Main Street Baptist Church, Oct. 9: Prelude in C minor, Mendelssohn; Prelude and Fugue in G minor, Buxtehude; Now Praise We God In Heaven, Lübeck; Fugue à la Gigue, Bach; Prelude, Fugue and Variation, Franck; Dialogue for Mixtures and Nazard, Langlais; Pastorale, Vierne; Jesu, meine Freude, Karg-Erlert.

Donald R. M. Paterson, Columbia, Mo.—Stephens College chapel, Oct. 26: Toccata in C minor, Muffat; Messe Pour les Couvents, Couperin; Kyrie, Gott heiliger Geist, Trio Sonata 1 in E flat and Prelude and Fugue in A minor, Bach; O Welt, ich muss dich lassen, Mein Jesu, der du mich und Herzlich dass mich verlangen, Brahms; Finale, Symphony 3, Vierne.

Willis Bodine, Gainesville, Fla.—University of Florida auditorium, Oct. 18: Versets for the Te Deum, anonymous; Une Jeune Fillette, du Caurroy; Chaconne in D minor, L. Couperin; Messe pour les Paroisses, F. Couperin; Chorale in B minor, Franck; Variations on a Jannequin Theme, Alain; Le Banquet Céleste and Transports de Joie, Messiaen.

Orrin Clayton Suthern, Lincoln University, Pa.—Mary Dod Brown Chapel, Oct. 9: Fanfare for Trumpet and Trumpet Tune, Purcell; Air in G, Tartini; Prelude and Fugue in A minor, Bach; Chorale in B minor and Chorale in A minor, Franck; Pastorale, Milhaud; The Primitive Organ, Yon.

Marianne Webb, Des Moines, Iowa—Chaconne, Couperin; Giga, Loeillet; Come, Redeemer of Our Race, Bach; Fantasie in F minor, K. 594, Mozart; Impromptu, Vierne; Song of Peace, Langlais; Concerto on Es

Raymond H. Herbek, AAGO, ChM, LTCL, Norfolk, Va.—First Baptist Church, Oct. 30: Concerto 1, Bach; Jesus, Lover of My Soul and In the Cross of Christ I Glory, Bingham; Three Psalm Preludes, set 1, Howells; The Suspended Garden, Alain.

Dorothy E. Huffman, Indianapolis, Ind.—Christ Church Cathedral, Nov. 11: Three Chorale Preludes on All Praise to Jesus' Hallowed Name, Bach, Walther and Walcha; Miniature, Langlais; Dorian Prelude and Fugue, Buxtehude.

Gerre Hancock, New York City—St. Bartholomew's Church, Oct. 12: Trio Sonata 5 in C, Bach; Fugue in A flat minor, Brahms; Fête, Langlais. Oct. 26: My Young Life Has an End, Sweelinck; Cantabile in B, Franck.

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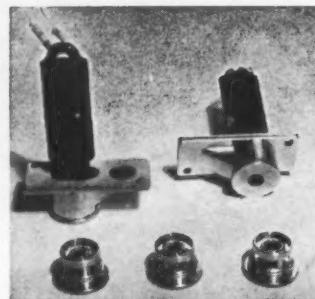
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**Chicago Organs
Come Alive
In Autumn Blaze**

The Chicago area, as is usual, suddenly came alive with organ recitals as the autumn season got under way. Some highly creditable recitals by local organists were supplemented by the first recitals in the subscription series of the Chicago and the North Shore AGO Chapters.

Biggs

By far the most ambitious program and, suitably, the one attracting the largest and most varied crowd, was a program Oct. 25 in which E. Power Biggs was joined by twenty-five players from the Chicago Symphony under the baton of Richard Vilkstrom. Sponsored by the Chicago Chapter, this wholly satisfying program with broad audience appeal would have drawn an even larger audience if Chicago had a centrally located concert room with an adequate organ. The auditorium at Schurz high school, once one reached it and performed the minor miracle of finding a place to park, was satisfying in every way and the Whitelegg Möller, a fine representative of its period, was tonally and visually interesting.

The orchestra joined Mr. Biggs in the Handel Cuckoo and Nightingale Concerto, Mozart Sonatas 12 and 14 and the Poulenc Concerto, this last a genuine experience for all listeners and a credit to soloist, orchestra and conductor. Mr. Biggs played a group alone: Fantasie and Fugue in G minor, Bach: Pastorale, Franck; Variations on a Noël, Dupré, and Variations on America, Ives. Both Variations came off extremely well, the latter provoking loud laughter.

Glasgow

Robert Glasgow, MacMurray College, Jacksonville, Ill. was an admirable choice Oct. 16 to open the new Möller at Elmhurst, Ill. College. Clean, sparkling playing in a varied program showed the instrument to good advantage. An appreciative crowd nearly filled the attractive new chapel. Mr. Glasgow's program appears in the recital section.

Germani

Fernando Germani made the Chicago appearance of his tour Oct. 20 on the large Aeolian-Skinner at St. Paul's United Church of Christ. Displaying his long-famed technique, Mr. Germani, as in his last visit, adopted such breakneck speeds that even the bright new organ blurred on most of the rapid passages. On the Bach Toccata, Adagio and Fugue and the Durufle Toccata this seemed particularly regrettable since both pieces had been heard recently in sparkling clear performances in the Chicago area. All Mr. Germani's numbers are listed in the recital columns.

Mondello

Edward Mondello, new organist of Rockefeller Chapel, University of Chicago, played his debut recital in his post Oct. 23. Mr. Mondello had invested a great deal of time, care and listening into becoming remarkably well acquainted with the old Ernest Skinner and he succeeded in getting from it a variety of sound and a clarity that the organ does not always give. Mr. Mondello's fascination with variety sometimes leads him to violent contrasts in both color and tempo but there was an aliveness to his playing that whets a real interest in watching his growth in his new post. The full program appears on the recital pages.

Wilson

George Y. Wilson, Indiana University, played a big recital on a very small organ Nov. 6 at Saron Lutheran Church. Only a handful appeared and Dr. Wilson had little to inspire him to his top efforts. His program appears in the recital section.

Teague

William Teague was the first recital on the North Shore AGO Chapter's subscription series playing the Aeolian-Skinner Nov. 7 at the First Presbyterian Church, Evanston. A program full of infectious rhythm and with registration designed to bring out characteristic flavor

PHILIP HAHN



Philip Hahn has become faculty organist of Iowa State Teachers College, Cedar Falls. The program of his first recital there Nov. 6 appears in the recital section. He is also organist of the College Hill Interdenominational Church.

Mr. Hahn has bachelor and master degrees in music from the University of Michigan where he studied with Marilyn Mason and Robert Noehren. His wife, a violinist, also graduated there.

of the periods represented, provided a rewarding evening for a smaller than expected crowd Election Eve. With a technical command of the instrument equal to the demands of the strenuous repertory he played it would not be easy to single out separate pieces from the program included among this month's recitals; but we feel the fine realization of the Bach St. Anne Fugue and the lucid unfolding of the mammoth Willan Introduction, Passacaglia and Fugue (number 1) demand mention.—CB and FC

WEAVER WILL TOUR COAST AND TEXAS IN JANUARY

John Weaver will be heard in Texas and on the Pacific Coast in January playing in Fort Worth and Austin Jan. 10 and 13, at St. Luke's Episcopal Church Jan. 16 for the San Francisco AGO Chapter, in Long Beach Jan. 17, in San Jose Jan. 19 and in Portland, Ore. Jan. 21.

ADVENT RECITAL SERIES HEARD IN AKRON CHURCH

A series of noonday advent organ recitals at the First Congregational Church, Akron, Ohio began Nov. 30 with David Harris playing. Farley Hutchins will be heard Dec. 7, Dorothy Riley Dec. 14 and Charles Merritt Dec. 21.

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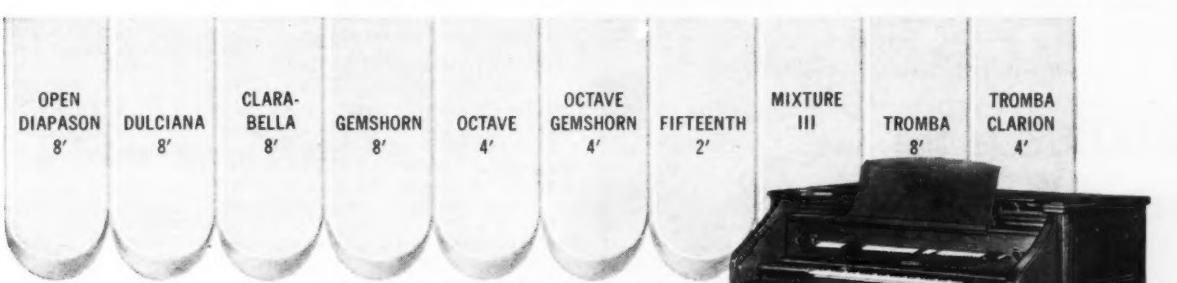
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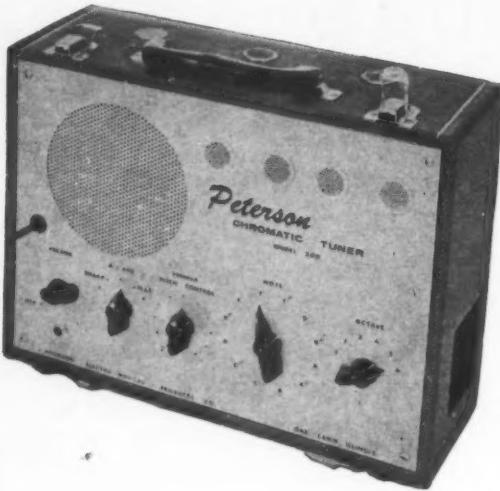


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MARK DAVIS



MARK DAVIS has been named organist and choir director of the Episcopal Church of the Holy Faith, Santa Fe, N. M. succeeding Jerrell Surface who died as a result of a car accident Aug. 24. Mr. Davis is director of the civic chorus and orchestra and of the Santa Fe chamber music society.

He has had many years of church experience at Temple Covenant of Peace and Trinity Episcopal Church, both at Easton, Pa. where he headed the department of music for the Moravian College for Women.

For the last year he has been organist of the Church of Cristo Rey, Santa Fe.

**CAROLINA CHOIRS COMBINE
IN ELIJAH PERFORMANCES**

The choirs of the First Presbyterian Churches of Greenville and Spartanburg, S.C. combined for two performances of Mendelssohn's Elijah, Oct. 16 in Spartanburg and Oct. 23 in Greenville. John E. Williams directed the seventy-voice choir before large audiences. He, Edwin D. Clark, the organist and Mary Ellen McDaniel, the timpanist, are members of the local AGO chapters.

**FESTIVAL CONCERT DRAWS
800 IN WASHINGTON, D. C.**

A Reformation festival concert Oct. 30 at the National City Christian Church in downtown Washington attracted a congregation of almost 800. Lawrence P. Schreiber conducted the concert choir and an instrumental ensemble with Dana C. Brown as guest organist. The Luther Place Memorial Church co-operated. The program featured Bach and Vaughan Williams.

**CANADIAN ORGANIST PLAYS
25 LIVE RADIO RECITALS**

Frederick G. James embarked Oct. 3 on a series of twenty-five live weekly radio organ recitals over station CJIC, Sault Ste. Marie, Ont. Originating in St. Luke's Cathedral the second program Oct. 11 was a tribute to Healey Willan on the eve of the composer's birthday. It included set 1 of the 195 hymn preludes.

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Three-Manual Organ in Texas Metropolis Is Installed in Chancel Area—Tonal Finishing to Be Completed Immediately

The Reuter Organ Company has just completed construction of a three-manual organ for the Park Place Methodist Church, Houston, Tex. At present a few of the stops as shown in the specification are prepared for but the instrument when completed will contain thirty-two ranks.

The pipework of the great division and a portion of the pedal will be exposed to view, being on wind chests on either side and above the altar at the rear of the chancel area. The swell will be installed in a chamber to the left of the chancel area and the choir in a chamber to the right along with the balance of the pedal.

The instrument was designed by members of the Reuter staff. Robert A. Geisler, district representative, handled negotiations. Installation and tonal finishing will be completed within the next few weeks.

The stoplist is as follows:

GREAT
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes (prepared)

SWELL
Rohrflöte, 16 ft., 85 pipes
Rohrflöte, 8 ft., 61 notes
Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 notes
Nasard, 2½ ft. (prepared)
Blockflöte, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Fagotto, 16 ft., 73 pipes
Trompette, 8 ft., 61 pipes
Fagotto, 8 ft., 61 notes
Hautbois, 4 ft., 61 pipes
Tremulant

CHOIR
Gedeckt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Octavin, 2 ft., 61 pipes
Tierce, 1½ ft. (prepared)
Bassel, 8 ft. (prepared)
Tremulant

PEDAL
Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Rohrflöte, 16 ft., 32 notes
Octave, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Rohrflöte, 8 ft., 32 notes
Twelfth, 5½ ft., 32 notes
Super Octave, 4 ft., 12 pipes
Bourdon, 4 ft. (prepared)
Rohrflöte, 4 ft., 32 notes
Trumpet, 16 ft. (prepared)
Fagotto, 16 ft., 32 notes
Trumpet, 8 ft. (prepared)
Fagotto, 8 ft., 32 notes
Fagotto, 4 ft., 32 notes

VERDI'S Requiem was sung All Saints' Day at St. John United Lutheran Church, Winter Park, Fla. with Louis Harold Sanford, AAGO, conducting from the console.

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Two New Records

There could hardly be a more appropriate time for the release of the new Columbia recording of E. Power Biggs playing the entire volume, *Nouveau Livre de Noëls*, by Claude Daquin on the new Flentrop in the Busch-Reisinger museum at Harvard University. We are sure that appropriate timing was no accident. The recording is entitled *Joyeux Noël* and *joyeux* it certainly is.

We have always felt that Mr. Biggs was at his very best on this kind of music where delicacy, rhythmic aliveness and humor are so necessary. But he can be tender and meditative too, as in numbers 2, 7 and 11. We are told that new techniques made possible almost a solid hour of music on one LP. We have heard only the monaural. If stereo increases the clarity and definition as much as we have heard it do for other performances, this stereo should be a delight, for the monaural is excellent. This organ, of course, is Mr. Biggs' special "baby" and so this record becomes a kind of credo; it may convert quite a following. The jacket notes are brief but useful.

We were sent a recording by Feike Asma of the three big Liszt works for organ recorded on the organ of St. Matrinikerk te Bolsward restored by Flentrop. The organ has a fine sound even as thickly registered as on this record, except in the spots in the Ad Nos Fantasie where the player attempts to simulate a Mighty Wurlitzer sound. The B-A-C-H Prelude and Fugue and the Wein Klagen Variations are of course the other two numbers on Feike Asma Plays Liszt.

Thanks, we suspect, to modern recording techniques, the recording contains many fewer outright "booboo's" than the recital we heard in person and the coordination of hands and feet is better. Our essential objections remain: the constant adjustment of tempo and rhythm to convenience or (worse) whim; the disregard or unawareness of architecture, especially in registration; the attempts at virtuosity which fail to come off.

The notes are in Dutch; we are unable to compare them with the player's program notes in English for his North American recitals. The recording bears

JOSEPH W. SCHREIBER



JOSEPH W. SCHREIBER began his new duties Nov. 1 as director of music at the First Methodist Church, Birmingham, Ala. The church has a membership of 4400 and is a leading church of its denomination in the area. A description of the new Schantz organ just completed will appear in an early issue.

Mr. Schreiber goes to Birmingham from Louisville, Ky. where he served the St. Paul Methodist Church and taught part-time in the school of music of the University of Louisville. He served for three years as dean of the Louisville AGO Chapter. He is married and the father of three.

the CID label. We shall hope to hear the fine organ sometime with music better suited to its design.—FC

WILLIAM TEAGUE has been broadcasting a series of radio recitals over KWKH, Shreveport, La., played on the new organ at St. Mark's Church.

RICHARD WAGGONER directed the choir of Rayne Memorial Methodist Church, New Orleans, in a choral evensong Sept. 18.

Books for Organists

A considerable variety of books has reached us recently. Some might make very welcome Christmas presents.

Especially choice, even if specialized, is a large and complete biography, *Heinrich Schütz: His Life and Work* by Joachim Moser in a translation by Carl F. Pfatteicher (Concordia). The importance of Schütz both as a composer and as a link in the development of the German Baroque style is being increasingly emphasized. Just about anything one would want to know about Schütz and his music and times is here, with musical examples, photographic plates, appendixes and indexes. No one is likely to get very far into the book without a desire for much greater immediate familiarity with this man's music. We like especially the chapter on Political Compositions.

Certainly Erwin Brodsky's book, *The Interpretation of Bach's Keyboard Works* (Harvard University Press), answers many questions of detail all of us find ourselves asking. The section heads themselves are good clues: Historical Review, The Instrumental Question, Dynamic Problems, Tempo, Ornamentation, Conventional Alterations of Rhythms, Articulation and Symbolism. They make one wish for a year off for thorough study. There are seven illustrative plates, appendixes, bibliography and a good index. Here is a book one will return to ever more frequently.

Two handy little books in Grosset and Dunlap's *The Listener's Music Library* edited by Thomas K. Scherman are: *The Story of 100 Symphonic Favorites* and *The Listener's Dictionary of Musical Terms*. Both will be suitable Christmas gifts for students as would the ever-popular C. F. Peters Musical Calendar, better than ever this year.

We wish we could have something good to say about *Don McNeill's Family Album of Favorite Hymns* besides its good binding, colorful illustrations etc. Such a volume seems to us to help perpetuate the myth of the bad taste in hymns which those national polls allege and which we question in the same way which we challenge that statement that average American intelligence is that of a nine-year-old. Surely the devoted life-work of our profession has not been so

RUTH BUELL



RUTH BUELL has been appointed organist of the Wilshire Methodist Church, Los Angeles. She has previously served the First Church of Christ, Scientist, Anaheim, St. Thomas Episcopal, Hollywood, First Methodist, Burbank and as associate organist of the Hollywood Presbyterian Church.

Mrs. Buell has studied with Lowell Enoch, AAGO.

futile as this. Grosset and Dunlap publishes it.

Teachers of singing and of solfège, respectively, will wish to examine *Functional Lessons in Singing* by Ivan Trusler and Walter Ehret (Prentice-Hall) and *Visual Solfège* by Russel C. Nelson (Niel A. Kjos). Both have some practical approaches to offer.—FC

HARRISON WALKER conducted performances Oct. 30 and Nov. 6 of the Fauré Requiem at St. Andrew's Church, Wilmington, Del.

EDWARD ACTON directed and Robert C. Bennett was at the organ for a performance of Mendelssohn's Elijah Oct. 23 at St. Luke's Methodist Church, Houston, Tex.

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Popular Hymn Choices: What Do They Reflect?

MORGAN SIMMONS



By MORGAN SIMMONS

That ubiquitous phenomenon, the popular opinion poll, has not ignored our chosen field of church music. A recent survey, conducted under the auspices of the *Christian Herald* attempted to determine America's favorite hymns. The results, tabulated from 30,000 respondents, are rather appalling, but, we must admit, not altogether surprising. In the published list of fifty hymns arranged according to preference "The old rugged cross" was the first choice. Next was "What a friend we have in Jesus" and third was "In the garden." "A mighty fortress is our God" placed twenty-second while "Our God, our help in ages past" did not even make the list. Occupying rather prominent places, however, were "Beyond the sunset," "Whispering hope," "Beautiful garden of prayer," and "When the roll is called up yonder."

What do these choices indicate? Do they actually elevate these selections to meritorious rank simply because 30,000 people have named them as favorites? Or are they not essentially a reflection of the superficial and highly subjective state of much of our religious thinking? When one contemplates the texts of the majority of the entries on the list, he is struck by the preponderant expression of a desire to escape the reality of the present. Consider, for instance, the first phrase of the winning hymn: "On a hill far away;" or phrases from the last stanza, "Then He'll call me some day to my home far away, Where His glory forever I'll share." Such sentiments as these affirm the concept of those whose wish it is to be free from the press and care of this earthly existence. The strong emphasis on the first personal pronoun in this and many of the hymns suggests a pre-occupation with the thought of what God and religion can do for the individual in contradistinction to what man can offer God in praise, thanksgiving and service. One minister has said, "The Christian religion aims to make you good, not to make you feel good." There is, without doubt, an important and necessary function served by recognizing and invoking the comfort and solace which come from a strong faith in God, but these factors, like happiness, are by-products rather than ends in themselves. We are so accustomed to offering people what they want rather than what they really need that we seldom attempt to swim against the tide.

We, as musicians, readily attack the cloying harmonies and spineless, ballad-like melodies of gospel hymnody, but how many of us are really concerned about the words which they accompany? The term *church musician* implies a dual role which encompasses a responsibility for both text and music. All of us have been guilty of judging an anthem primarily on what it has to say musically, paying little heed to the text. If the words have a general aura of religiosity about them, we are prone to let them pass. In this respect a rather ridiculous limerick comes to mind.

There were three little birds in a wood,
Who sang hymns whenever they could.

What the words were about,
They could never make out;
But they felt it was doing them good.

One does not need to labor the point of a necessity for educating our congregations in the matter of looking at our hymn texts objectively. The low state of popular taste is a matter of discussion and consternation wherever serious church musicians gather. What is the solution to the problem? Are we to accept this state of affairs with resignation and follow the path of least resistance trod by many of those who have gone before us? Have we approached this vital matter of a solid hymnody for our people with the enthusiasm which it demands? Sincere vitality is infectious. By becoming hymn conscious ourselves we will naturally devise means of spreading our

interests. Why not initiate a tide of hymn singing in your church commensurate with the quality of our finest Christian heritage?

Where better can we begin turning the thoughts of our people toward the real purpose of hymn singing—that is, a corporate expression of our faith—than in our children's choir sessions and Sunday School music programs? Apparently most people's taste in the realm of hymnody ceases to develop at about age fifteen. If we can infuse the young, receptive minds which come under our charge with sentiments worthy of praise to Almighty God, we have at least made a step in the right direction. We must not content ourselves, however, with confronting our youth alone. Although it is true that more imagination and fortitude is demanded to break through the subjective reservations and vocal inhibitions of adults, we are nevertheless constrained to make an attempt toward improvement of taste. Let the adult congregation hear new hymns sung. How much better it would be to hear a fine hymn well sung by a choir occasionally than to listen to anthems of questionable musical and religious value done week after week! More of our organ music could be hymn centered. Make use of the increasing number of good hymn-tune preludes and correlate them with hymns in the service. For this same purpose our vast treasury of chorale preludes came into being. We have a noble precedent already set: let us go and do likewise. Put a bid in for teaching hymns at church suppers. If your church publishes a newsletter, avail yourself of the opportunity for informing your people about hymnic sources and other pertinent material. People are fascinated and stimulated by explanations of the so-called "hymnological hieroglyphics"—meters, dates, authors, composers and hymn-tune names—which appear on the pages of most hymnals. Let it be known that you welcome the chance to speak to church groups on hymnody and church music. Hymn festivals are excellent means of using massed choirs and have other and more lasting values. Above all, see that your worshipping congregation "sings with the spirit and with the understanding also."

A difficult assignment, yes; but our commitment to our calling can never be satisfied by complacency. The challenge is ours, let us accept it with humility and thanksgiving.

Postscript

As you can see from my article I am most concerned about the recent poll conducted by the *Christian Herald*. The *New York Times* carried a rather prominent article about it. After reading that I borrowed a copy of the *Christian Herald* and discovered that they are making a commercial thing out of it. In the same issue which featured the results of the poll there is a full-page advertisement of a recording of America's twelve most popular hymns. With this knowledge my blood pressure became elevated several more points.—(from Mr. Simmons' letter accompanying his article)

A MORAVIAN service of song was heard Nov. 6 at the Highland Park Methodist Church, Dallas, with Dr. Donald R. McCorkle as guest conductor and commentator, seven choirs of which Federal Lee Whittlesey is director, and Phil Baker at the organ.

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Grace Methodist Church, Wilmington, N.C. has just contracted for its third pipe organ built by M. P. Möller, Inc. The new church, built in 1950, seats approximately 500. The three-manual instrument was designed by Möller's representative, William E. Pilcher, Jr. in consultation with the music committee. The minister of music is L. Thomas Eanes.

The stoplist:

GREAT
Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Grave Mixture, 2 ranks, 122 pipes
Fourniture, 4 ranks, 244 pipes
Chimes, 21 bells
Tremulant

SWELL
Gedeckt, 16 ft., 12 pipes
Gedeckt, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 61 pipes
Octave Geigen, 4 ft., 61 pipes
Flute Triangulaire, 4 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Clarion, 4 ft., 61 pipes

CHOIR
Nasonflöte, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Schalmel, 8 ft., 61 pipes
Tremulant

PEDAL
Violone, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Gedeckt, 16 ft.
Spitzprinzipal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Spitzprinzipal, 4 ft., 12 pipes
Octavin, 2 ft., 12 pipes
Bass Trumpet, 16 ft., 12 pipes
Trumpet, 8 ft.
Clarion, 4 ft.

TWO HYMNS-of-the-month for December will be Lift Up Your Heads, tune Truro, and While Shepherds Watched Their Flocks, tune Christmas.



DANIEL ROBINS

hymn
surate
Christian

DANIEL ROBINS has been appointed carillonneur of the Rockefeller Memorial Chapel at the University of Chicago. He holds a diploma from the Carillon Foundation of the Netherlands (Stichting Nederlandse Beiaardschool). He has just completed a seventeen-city carillon tour in Europe. His compositions for carillon have been published by the Carillon Foundation, the University of Chicago Societas Campanorum and the Guild of Carillonneurs in North America.

The youngest contestant ever to compete, he won second prize in this year's International Carillon Competition at Rotterdam. He was a guest recitalist at the Royal Palace in Amsterdam in the spring, the first American invited to play that carillon. A graduate of the Roosevelt high school at Kansas State Teachers College, Emporia, he studied at the University of Kansas.

He succeeds James R. Lawson, recently appointed to the Riverside Church, New York City.

THE ADULT choir of Edgewater Presbyterian Church, Chicago, will sing Buxtehude's "Jesu, Joy and Treasure" and Saint-Saëns' Christmas Oratorio, Dec. 18, with soloists and instrumentalists. Calvert Shenk is organist and choirmaster.

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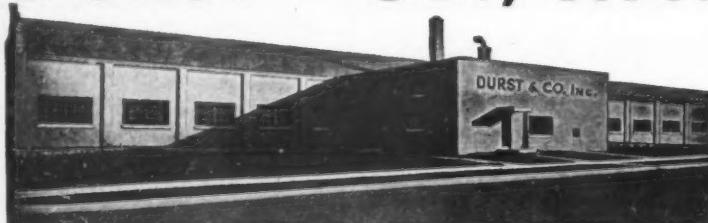
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Searle Wright played a recital Sept. 27 on the new Casavant organ at the Trinity Memorial Church, Binghamton, N. Y. This program honored Flora M. Staps, organist-choirmaster of the church. Miss Staps and Mr. Wright co-operated with Edwin D. Northrup of Casavant Frères on developing the design. Lawrence I. Phelps supervised final voicing. Trinity Church is Mr. Wright's home parish where his family has long been active. His program appears in the religious section.

The specification is as follows:

GREAT
Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Chimney Flute, 8 ft., 61 pipes
Quintaton, 8 ft., 12 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Chimes

SWELL
Viole de Gambe, 8 ft., 61 pipes
Voix Celeste, 8 ft., 54 pipes
Nachthorn, 8 ft., 61 pipes
Geigen Principal, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Octave, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Rohr Schalmei, 4 ft., 61 pipes

CHOIR
Erzähler, 8 ft., 61 pipes
Unda Maris, 8 ft., 54 pipes
Gedeckt, 8 ft., 61 pipes
Blockflöte, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Italian Principal, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Krummhörn, 8 ft., 61 pipes

GORDON MASON



GORDON MASON has become minister of music at the Fifth Avenue Presbyterian Church, Troy, N. Y. succeeding Mrs. H. Townsend Heisler who has served seventeen years. He has been organist and choirmaster for twenty-five years at the Scotia, N.Y. Methodist Church.

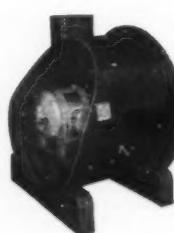
A singer and public school music teacher, Mr. Mason helped organize the Octavo Singers, Schenectady, a group he has conducted for twenty-six years. He is a member of the Eastern New York AGO Chapter.

PEDAL
Contrabass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Principal, 8 ft., 32 pipes
Quintaton, 8 ft.
Stopped Flute, 8 ft., 12 pipes
Chorobass, 4 ft., 32 pipes
Quarta, 2 ranks, 64 pipes
Bombard, 16 ft., 32 pipes
Fagot, 16 ft.
Trompette, 8 ft., 12 pipes
Krummhörn, 8 ft.
Krummhörn, 4 ft.

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